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# ARTS

DIGEST

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**COVER:** *Seated Nude*, 1908, by Picasso. (28¾ x 23½) The picture is one of the rare works which falls between Picasso's Negro and Cubist periods, and was originally in the Vollard Collection. It is one of 39 Picassos on view at the Saidenberg Gallery in New York from October 4 through November 20. See ARTS DIGEST, Oct. 15 for review.

**FORTHCOMING ISSUES:** An article by Philippe Verdier on post-war French provincial museums . . . a feature on Ralston Crawford . . . a long review of the African art exhibition at the Brooklyn Museum by Ladislav Segy . . . a feature on Marcel Breuer's designs for a Benedictine monastery . . . a letter from France by Dore Ashton . . . reviews of new books, music and films.

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## Documents

### The Artist Today

The third annual Cape Ann Festival of the Arts' exhibition of painting and sculpture, held last month in Gloucester, Mass., attracted a record-breaking crowd of 10,000 visitors.

A feature of the festival was a lecture by Roland McKinney, art historian and former consultant on American art for the Metropolitan Museum, whose topic was "The Artist Today." A summary of his lecture follows:

"Art should reflect the ultimate in imagination, knowledge, taste and skill. These are the principal requisites expected of accomplishments in this highly professional field. And yet, we witness the spectacle, year after year, of novitiates in painting and sculpture undaunted by the necessary requirements of talent and taste, swamping art juries from coast to coast with their mean little pleasures.

"But I see no reason why the manual results of such treatments, spawned by amateurs, should be exposed to public view unless labeled and contained for what they are—they have no place in a professional art exhibition.

"The contemporary art world tolerates and encourages the incursion of ineptness to its ranks when it should be the first, (because of its inherited culture) to maintain the highest degree of professional standards. I cannot conceive of the Boston Symphony Orchestra admitting to its superb organization any musician not supreme in his field—but in art the bars appear to be down, in this respect.

### Nationwide Notes

#### Lookie-Talkie

An innovation in museum displays, a "talking masterpiece," is being tested at the Art Institute of Chicago.

The Institute's painting by Rembrandt, *Girl at the Open Half-Door*, is being shown at the head of the stairs in the space usually reserved for the "masterpiece of the month."

Adjacent to the painting on the wall is a button which the public may push to hear a three minute recording by Daniel Catton Rich, director of the Art Institute, who tells pertinent information about the Rembrandt masterpiece.

If the public responds to this electrified "guide service," other great works in the collection may be wired for sound."

#### Masters for Charity

Rembrandt, Daumier, Gainsborough, Corot, Van Gogh and Picasso are among the masters whose works will be shown at the Country Art Gallery, Westbury, Long Island, from Oct. 4 through the 17th, as a benefit for the non-profit North Shore Hospital. Theodore Rousseau Jr., curator of paintings at the Metropolitan Museum, selected the exhibition from private collections in Long Island's North Shore area. Admission is one dollar.

#### African Collection

The Alan Wurtzberger collection of African sculpture, described by Dr. Paul S. Wingert of Columbia University as con-

"In the light of this it seems to me that the division of cause is clear; either one is a professional artist or one is an eager-beaver blithely pursuing a hobby. There is no middle ground.

"While income rises in other fields, and living costs soar in proportion, the artist remains at the same economic level of ten years ago. The average American artist earned \$1,154 a year during the past few years from the sale of art work. The result is that the artist must sacrifice precious time from his creative work to engage in other paying pursuits, many of them foreign to his profession, if he is to exist.

"I regret to say that the attitude of museum officials generally towards the American artist is apathetic at best. The only time these authorities are aroused from their lethargy is when the heat is put on them by the artists.

"We need more enthusiasts of American art, patrons who have faith in the American artist, who will vigorously and substantially support such a cause." Museum officials "could if they would" cultivate more patronage for American art by the simple expedient of encouraging more endowments in this significant field. "If every museum in the country, large and small, initiated such a policy, the American artist would have cause for rejoicing.

"There is much that is being done in the arts today that staggers the critics and confounds the public—much that would better be left unsaid if dignity of purpose in the arts is to prevail."

taining "a number of arresting masterpieces," has been presented to the Baltimore Museum of Art in honor of its silver anniversary. The collection was first exhibited in Baltimore last year and is currently on view at the Memorial Art Gallery, Rochester, N. Y., through November 7.

### Cézannes in Rhode Island

An exhibition of 21 works by Paul Cézanne is now on view at the Museum of Art at the Rhode Island School of Design in Providence, through Oct. 20. Oils, watercolors, drawings and prints are represented. The exhibits include loans from Paul Rosenberg's and Wildenstein's as well as from private collectors.

### Detroit Film Program

Under the sponsorship of the Burroughs Corporation, the Detroit Institute of Arts has launched a program to produce art films on masterpieces in their collection. The Burroughs grant provides photographic equipment and initial operating capital.

Institute director Edgar P. Richardson has announced that production will begin shortly on either a film covering the institute's collection of German works or one of several films planned on the American collection. Film production will be directed by A. Franklin Page, with Sylvester J. Lucas in charge of technical operations.



# The Spectrum

Tomorrow and Tomorrow and Today by Jonathan Marshall

*TIME: the future. An allegory to a 20th century spirit, based on a proposal to construct a building higher than the Empire State Building.*

It was stupendous!—my trip to the top of the Super Atom Building, the structure which is called the eighth wonder of the world. Without straining my eyes, the day before when I was in Trenton I had seen the towering edifice poking gloriously aloof in faraway New York. Six hundred and thirty-four stories up from street level it was the first building to exceed a mile in height.

While the supersonic elevator jetted aloft, soundless music was played through hidden speakers. In 20 seconds we reached the observation tower. One old lady split an ear drum on the trip but a doctor was already waiting when we arrived and replaced it immediately; she only missed a few of the guide's words. The guides who read inspiring, prepared speeches are latest model robots, exactly like old-fashioned guides, and this one did not mind the minor distraction. They are all very efficient. The rest of us enjoyed our luncheon pills and powdered cocktails.

The Super Atom Building covers the equivalent of eight city blocks; more than 1,000 people were on top strolling among the potted molybdenum trees with their solar leaves and the contemporary plastic sculpture which had reached the perfection of a single straight line. It was an exceptionally clear day, and through conveniently placed telescopes we saw the tops of the Rocky Mountains 2,000 miles away. Far below we could just distinguish, reflected in a series of magnifying mirrors, people dashing about in jet-mobiles. The radar-guided jet-mobiles looked like the now extinct scurrying ants of the Empire State Building era. It was indeed a sight, although with our modern efficiency we have no need for antique esthetic landscapes. We looked in order to learn.

One disconcerting note disturbed the trip down. A small boy with a dog began to cry because he feared that the electronically controlled elevator would not know when to stop. Such emotions are unnecessary; he will soon learn that fear and crying are obsolete.

An appointment had been arranged for me with R. R. Jupiter Mintgold, the building's president, and with its architect, Steelzeck Massman. I was pleasantly routed into a rocket-box and then whisked to the private office on the 500th floor. A large red-faced man shook my hand and motioned me to a form-fitting seat. The room had a handsome decor of pure white walls, the latest style. In one corner there was a huge picture of a huge building. Nothing else marred the pure esthetic effect of the bare room.

R. R. Jupiter Mintgold was cordiality itself as he told of his life and achievements. At an early age he was recognized as a potential tycoon, and when he was two, the examiners decided on his training; he was to be an executive. His training had been exhaustive so that he would be prepared to handle billions of bullion and millions of minions. Off the record, Mintgold admitted that secretly he had always wanted to hold an elective office. "I am certain," he said,

"that the 581,000 workers in the Super Atom Building will vote for me." I knew that I was in the presence of greatness.

Mintgold described the complicated and important work that takes place in his building 24 hours a day. I asked what his goal was and he replied, "Efficiency, the greatest goal of all! To utilize land, science, and workers to their greatest efficiency! Workers live in dormitories throughout the city, spaced for transportation efficiency. They work three hours with one hour off for lunch and recreation."

At this point architect Steelzeck Massman interrupted to describe the recreation floors and his specially designed equipment to entertain and exercise workers. He pointed out that it is all automatic and electronic so that no one will receive the wrong type of creative activity. "We discourage emotion and introspection," the architect told me, "for at all cost we must retain the worker productivity. To do this we have an automatic energyless exerciser, soundless music, hypnotic rest which is very popular and demonstrations of the future universe." Thinking that they intended to build a new universe I asked about it but Mintgold assured me that their only concern is with greater utilization of the one in which we live. This seems most reasonable.

I was told that four hours are spent daily by each worker in having his efficiency improved. All necessary push buttons are naturally contained within the building. I understood our culture much more clearly; it is based on structural demand or the complete utilization of all space by massive structures with modern efficient massive labor forces. It is very impressive.

When I asked about the picture on his wall, Mintgold smiled proudly. "That is our new building, to be built next year," he explained. "It will be some 250 floors higher than the Super Atom Building and will be called the Stratosphere Coliseum. Covering 46 acres on what was once called Central Park, it will be the most modern building. Luckily," said Mintgold, "parks are not needed since animal life and vegetables have been replaced by synthetics. Of course, scenery is useless since all esthetics are in the mind."

Through various mathematical equations they showed me how the structure will be built, and how the 1,000,000 new workers for New York will be moved in jet-mobiles and rocket-boxes, and will blend with the millions already here. Massman's schemes for moving masses show true genius.

The new Stratosphere Coliseum will revolutionize existence. Executives now go to France, but on the roof there will be an X-ray telescope through which it will be possible to see France. Mintgold pointed out, however, that everything anyone will want will be available in the Stratosphere Coliseum, making France expendable. "The structure will be perfection," he concluded.

"Yes, oh yes," I said as I left the room, dreaming of the future and understanding our culture perfectly.



Berthe Morisot: *Mme. Boursier and daughter*

# Varieties of Impressionism

by Robert Rosenblum

*In the Context of Contemporary Styles the 19th Century Masters Reveal New Values*

From its too seldom visited permanent collection, the Brooklyn Museum has singled out a handsome group of impressionist paintings (Oct. 4 to January). The French masters on display are hardly one and all orthodox impressionists (Cézanne and Redon, for example, are included), yet they at least share the late 19th-century adventure of questioning traditional attitudes about picture-making. One wearies, though, of looking at these masters in the narrow terms of their contributions to modern (read *abstract*) art, of the way they annihilated subject matter by experiments with color and light, of the cubist prophesies in such a work as Cézanne's *View at Gardanne*, of Gauguin's freedom of shape and color. Oddly enough, and perhaps just because in 1954 the objective world seems so thoroughly banished from avant-garde art, it is the subject matter of these paintings which appears more and more conspicuous.

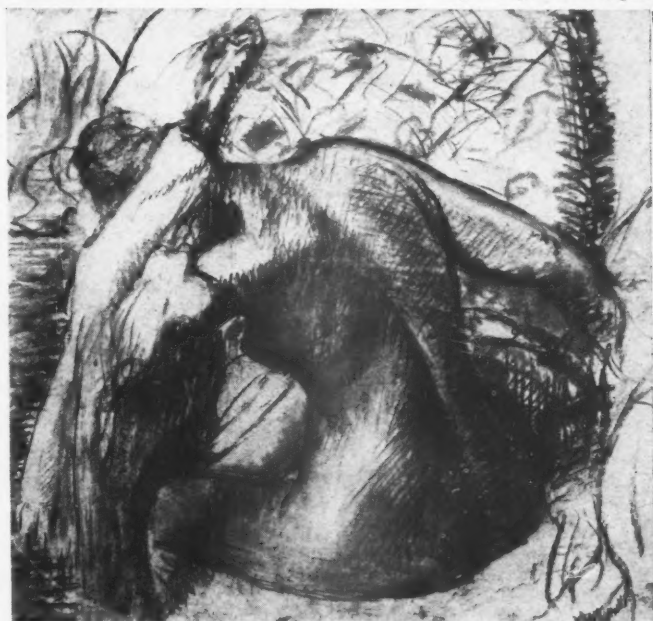
And what a variety there is! There are the Monets, which, for all their interest in "pure" painting, can fascinate us, too, by their choice of the fragile and ephemeral in nature. Next to these gravity-less scenes of watery reflections in Venice or on the French coast, the landscapes of Sisley and Pissarro, or even Signac's more coloristically audacious view of Port Tropez, look earthbound and a little stolid. And how different is Renoir's landscape vision as seen in *Les Vignes à Cagnes*, where trees and earth pulsate with a pagan joy. Or take the contrast between two masters of "indoor impressionism"—Degas, with the psychological perversity of his keyhole views of the female nude, and Bonnard, with the domestic comfort and intimacy of his *Breakfast Room*.

Yet at the same time, some of these paintings surprise us because of their unexpected analogies to recent developments. Above all, there are the three late Monets, surely the finest group in the show. Before these iridescent canvases one thinks inevitably of the pictorial explorations of a Rothko, a Pollock, a Guston. Like Monet, these new artists challenge traditional (here *cubist*) conventions of formal structure, daring to make a cohesive work of art from unbounded color areas, from the immediate excitement of the paint surface itself. And curiously, though the point of these works seems to reside in the sheer sensuous experience of the paint, both Monet and these avant-garde masters evoke twilight worlds of mystery. The magical *Ducal Palace* (1908) or the *Church of Vernon* (1894) is no less unreal, despite its dependence on outer vision, than Redon's inner vision of *Anemones and Tulips*. Shimmering flecks of lavender light confound the material and the immaterial, and deny the difference between up and down. Water and stone, earth and sky are all fused into one intangible substance for which the gorgeousness of the flat surface seems only an approximate simile. So, too, do the broadly luminous color areas of a Rothko, or the extravagant expanses of



Pierre Bonnard: *The Breakfast Room*, oil

Edgar Degas: *Nude*, pastel



Edouard Manet: *The Amazon*, watercolor



Clyfford Still's canvases suggest something beyond themselves, some unnamed psychic state impossible of precise definition.

Who knows what additional dimensions these impressionist paintings will gain during the future course of modern art? Once again one is reminded of the axiom that every new work of art changes the status of every old one.



## Profile of Fritz Winter

by John Anthony Thwaites

### *A Wish for Communication*

In 1927 Fritz Winter, then 22, sent drawings into the Bauhaus, the great school of architecture and design which Walter Gropius had set up at Weimar and later moved to Dessau. Winter was a coal-miner's son. Trained as an electrician, the economic slump had subsequently forced him back into the pits as well. Even then, he could not let his scribbling alone. He had been persuaded to try his luck, and on the basis of his drawings Winter was given a scholarship. It left him bitterly poor, but he was used to that. At last he could study—and with some of the greatest artists and designers then alive: drawing and stagecraft under Oscar Schlemmer, plastics in the workshop of Joos Schmidt, form with Kandinsky and free painting in the class of Klee. "Both in technique and productive fantasy a gift of greatest promise" reported Schlemmer on Winter at the end of the first year. "A great talent," said Kandinsky—and insisted that his grant be continued. "Great intensity," Schmidt noted, "in the study of problems of plastics and of space." In 1930 Klee himself said: "as an artist Winter has clearly achieved an initial independence."

It seemed an extraordinary, early promise. In the next five years, living first in Berlin, then at Halle on the Saale, Winter's work progressed. The pictures came bursting out, dark, luminous, their rhythms abstract and asymmetrical. One has the sense of a great emotional tension given form, a sense too of the universal mind which some might call romantic now and some religious. But then the first blow fell: in 1933 Hitler came to power. At once Winter withdrew to the tiny village of Karlsfeld-Allach. But even there his situation became dangerous and in 1936, he moved south to Diessen on the Ammersee. In the Upper Bavarian solitude he went on painting like a fury. His production was immense. But his "decadent" work had to be hidden away as soon as it was dry.

In 1939 came the next blow. Immediately on the outbreak of war Fritz Winter was called up. He served in the worst sectors, in Poland and on the Russian front. Back on leave in 1940 he began again to paint. In 1944 he was invalided home. May, 1945, then found him with his unit, on the Czechoslovakian border. There he was captured, in the last days of the war; and he was shipped off, with 1,000 fellow-officers, in cattle trucks to Western Siberia. The journey lasted seven weeks, under very severe conditions. Many died before the convoy reached its destination.

This was a punishment-camp from which Russian criminals had lately been removed. The cold in Siberia was very great and the men at first inadequately clothed. They had been undernourished for many months and their resistance was at a minimum. Many more died here. Once as Winter and a comrade had finished burying some of them in a common grave, out in the forest, they stood watching the new snow now settling on the earth. Winter began to laugh. "Imagine," he said, "there are places now where people are enjoying things because they are beautiful. There are even people talking about abstract art!" His friend was silent for a moment, then he shook his head. "No," he said, "no, my imagination doesn't go that far."

In the West Siberian camp and in another like it, on the Volga, where after eight months they were all transferred, there was only one reality for everyone, to keep alive. All



Fritz Winter in his studio—one of the new Germany's artists

values rearranged themselves against this standard. And the valuations of men by each other started to change too. Everything which is respectable in normal society became worthless now. The staff officers, most of whom used their privilege of not working, became a kind of waxworks show. "Our staff-museum" they were called. Senior officers did not even shrink from stealing from their juniors. Again, all the practical men of affairs, with nothing to hold on to in this northern waste, became as helpless as babies. They were incapable of any leadership. Instead, there floated up the least-regarded figure of our society: the artist.

It all seems to have begun with occasional lectures Winter gave to relieve the complete emptiness when work was done. Soon the others were coming, wanting to know more and more, especially about contemporary art. Round him an active group grew up spontaneously, some 30 individuals within the 1,000 prisoners of the camp. They included men from almost all the arts and sciences: an astronomer, two landscape painters, a famous physician, a professor of mathematics, an art historian, two teachers of philosophy and one of economics. They included manual workers, too, both industrial laborers and agriculturists. These men had no material of any kind, no books, no reproductions, nothing but themselves. Then, in the complete isolation, a kind of modern Symposium took place. Each branch of knowledge and creation played its part. Each man made his own things clear to all the rest and saw them afresh in the light of their experience. The division of the modern mind and the prejudices that it breeds thus disappeared. Winter's own abstract art took its place quite naturally beside astronomy or economics.

Such a combustion of human minds has incandescent force. The 30 automatically became the center of the camp. They were the force which kept it going as a human institution. The rest came in 100s to hear every lecture, debate, performance or play. It would begin at eight in the evening, after a long day felling trees. At two a.m. the audience would be refusing still to leave. One of Winter's own debates on art lasted for three days, night after night; and

still the audience came. Because the way was human, intuitive, not intellectual, nobody failed to understand, however complicated the subject might be.

Winter himself was not only without visual material; he could make none, for there was no paper in the whole province. In wintertime the snow would be his canvas and in summer the gray Siberian sand. He fell back on the oldest techniques in the history of mankind: on the sandpainting of the American Indian, with brown bark and yellow cough-drops crushed to make his pigments. But he was able to convince them all, from the simple and ignorant to the scholarly and prejudiced, that this was the art-language of our period.

Meanwhile, in Germany, Winter's work was not forgotten. Frau Schreiber-Ruffer, mother of his closest friend (since killed in action) and his refuge on the Ammersee, still had his pictures there. As soon as shows of modern art began again, she made quite sure that he was represented everywhere. She selected from the mass of his material with perfect taste. The reputation of the buried painter then began to grow and with it grew the legend of the man. Perhaps—and who could tell—he might prove to be the leader of his generation, the hidden generation of the Nazi Reich. But he was buried still, in the Siberian forest. Would he ever return to start his work again?

In the summer of 1949 Fritz Winter did return. A little brown man with bright blue eyes, he showed up at the opening of a Munich exhibition. A few weeks later I went out to see him at the Diessen house, lying between its orchards on the hill. We talked the day through without a stop. He had thrown himself back into painting, ten and 12 hours a day, as though he must make up for the lost years. Lost? No, he did not think them lost, he said. Art was not something absolute, it was rather an activity. "A man could be a great artist simply in conversation," he said, "if the communication he made were great enough." Pictures fixed the communication, that was all. His own ideas did not and could not stop with them. "If we could bring a teaching group together," he said, cocking his head and looking up at me, with one foot on the railing of his terrace, "a group as broad as we had it in the camp there and as competent as at the Bauhaus, if we had just the necessities for living and for work, we could change the aspect of this generation, now, in Germany."

Winter had sensed the need of German youth, but he had forgotten the older generation. When his return was

known, young artists, students, even working men began to come from far away to visit him. He had to limit the time that he could give to them. But these were individuals and little people, without power. One does not change a population or its leaders quite so easily. After six months or so, Winter confessed to me: "Nothing is changed. The people here are just exactly what they were."

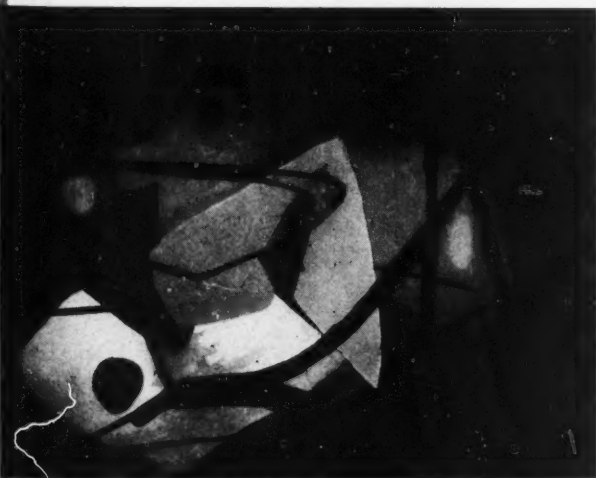
He was soon to experience this himself. The faculty of the Academy of Art at Ellingen near Nuremberg voted unanimously for his appointment as teacher there. But the decision lay with the Bavarian Minister of Culture, the formidable Dr. Hundhammer. Photographs of Winter's paintings were brought in to him. His beard bristling he picked them up and dropped them, one by one, repeating: "that's no good, nor that, nor that . . ." The appointment was refused.

How far it was overwork on an exhausted constitution, how far disappointment at the Germany he found, how far that the experiences of all the years asked compensation—Winter fell seriously ill. But this as well he overcame. And as his new pictures began to be exhibited, his reputation grew far quicker than ever had seemed possible. At first it was success without much sale. No new generation of collectors existed yet to replace the others, many of them Jews, whom the Nazis had slaughtered. Times for Winter, as for all his colleagues, were still hard. Then came the international recognition. It worked quickly back in Germany. An exhibition in Berlin became a triumph and a dealer's contract followed. The financial worries were gone at last.

What are these pictures like, then, the product of such a life? Sometimes they look at the first glance like balls of thread, fine lines on a dark ground. In others, forms like sea plants go undulating through the composition. Others again make one think of stars or planets, swimming in solar light. The best pictures are subdued in tone, warm browns, blue grays or luminous earth reds and all the greens of nature. It is this sense of nature which comes through first of all. Having no urge to describe in paint the outsides of the objects which he sees, Winter is free to project that which his senses and imagination bring to him: the experience of light and air, or water and the earth, the slow growth of plants and the great dynamic of technology.

A dynamic quality is something Winter shares with his generation everywhere. When the physicists dissolve our solid objects into moving energy, the astronomers present a universe expanding faster than the speed of light and man himself can travel faster than the waves of sound, parallels in art are surely not astonishing. If one sees Winter's lines as lines of movement, they make sense. This sounds inhuman. For art, after all, must do more than echo science. And it does. Winter's paintings have a human warmth. When one takes people who are new to abstract art, it is Winter's pictures they are drawn to quite spontaneously. This is the communication—conversation—for which he wished. Once one has got the habit of his alphabet, these pictures are a letter between friends. Like the symposium in West Siberia, they bring those things together which make up our world, to humanize and to harmonize them with each other. That can be a service to us all. For the new forces of science turn to devils when they master us, when we fail to absorb them into our culture.

To absorb them means to give them universal meaning too. The strange, almost romantic element in Winter's student work has grown with his maturity. It has a quality now of the Infinite.



Fritz Winter: *Untitled*, oil on paper

# Cleveland Museum's Treasure Room

1.



## The Golden Art of the Guelphs

*"the craft of unknown masters  
for the glory of God"*

Seldom has the spirit of the medieval epoch been more evident than in the permanent Treasure Room exhibition at the Cleveland Museum of Art. The mystic light of the age sheds its radiance over objects from the Guelph Treasure, created by the great goldsmiths of 11th-century Germany.

The Guelphs (meaning whelps or beasts) belied their name. Although they were a family torn by strife throughout their history, they never lost sight of the sublimely human need to create works of the imagination for the glory of God. The three major pieces in the Cleveland collection, the Gertrudis Altar and two crosses, are the result of the strangely quiet personality of Gertrude I, who ordered them from an unknown craftsman about 1040. The crosses, overlaid with gold and covered with intricate filigree flower patterns, were presented by Gertrude to the Cathedral of Saint Blasius in memory of her husband Liudolf, Count of Brunswick. Both crosses are pre-Romanesque in form and show evidence of a Byzantine influence.

The portable altar has a porphyry slab with casket of oaken wood, with gold embossed details, cloisonne enamel, filigree and precious stones. Christ, Mary and the Apostles stand beneath arcades of red, blue, and white enamel. The altar is a magnificent product of that age when gifts to the church were made of the costliest materials.

One of the smaller pieces in the collection is the Christ Medallion. It is executed in cloisonne enamel on copper and shows a half length figure of Christ with crucifix halo, sitting on the rainbow, holding The Book. The Byzantine influence is also evident in the Horn of Saint Blasius, carved from an elephant's tusk and enriched with intricate carvings.

The Arm Reliquary of about 1175 suggests that it may be one of the reliquaries presented to the treasury by Henry the Lion, who returning from a pilgrimage to the Holy Land in 1113 brought a number of Apostles' arms from Byzantium and had rich reliquaries made to receive them. The hand is a sensitive and elegant, beautifully wrought object.

Tradition says that the Paten in this collection was actually made by Saint Bernard who was the great spirit back of the Hildesheim School. A parchment in the back of the Paten bears an inscription to that effect. It is certain that the Paten is one of the outstanding objects in all medieval art. It contains two gold fastened articles of wood said to be from the True Cross. On the reverse side are tiny silk bags containing eight relics of saints.

Among the other objects in the collection are the Reliquary in the Form of a Book, which has an 11th century panel of carved ivory depicting the marriage feast of Cana, and the monstrance with a relic of Saint Sebastian made about 1475.



1. Central point in the exhibition is the Gertrudis Altar, one of the greatest gold objects in any American collection. Gertrude was the First Countess of Brunswick who built the Cathedral of St. Blasius in Brunswick, Germany, in 1030.

2. Monstrance with a relic of St. Sebastian: by a German artist of Brunswick, about 1475. The work is executed in silver gilt and was presented to The Cleveland Museum of Art by Julius F. Goldschmidt, Z. M. Hackenbroch and J. Rosenbaum in memory of the Guelph Treasure Exhibition, 1931.

3. First Gertrudis cross, given to the Church by the countess as a memorial to her husband. It remained until 1926 as one of the top items of the Guelph Treasure in the royal house of Brunswick, Germany.

4. Arm Reliquary: by a German artist of Hildesheim, about 1175. It is executed in silver gilt and enamel, 20" long.



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Digest

## The Met Acknowledges the Marian Year by Bernice Davidson

A strange exhibition of 20 scenes from the Life of the Virgin opened recently in a remote corner of the Metropolitan Museum. Instead of thundering a paean in celebration of the Marian year, the museum has emitted a small token chirp. The exhibition unfortunately will draw none but the most devout, for there are few great names or great conceptions here to attract the casual. Instead of the museum's Raphael, Bellini and Dürer Madonnas we find small panels by Ioannes Mokos, Michelino Molinari da Besozzo and Marcellus Coffermans. Better known names are attached to several of the paintings but usually prefixed by "workshop of." In other cases this prefix has been omitted from labels where it clearly belongs.

Little as these artists will signify to the devout Catholic, however, they should attract attention from the devout art historian. The museum has obviously emptied various small corners of its storerooms for this exhibition, giving us the opportunity of seeing works that otherwise might never leave their cellar screens. Of the paintings, only the Giovanni di Paolo and the Saint Ursula Master have been displayed in recent years.

Set apart from their greater contemporaries the virtues of a Foppa, a Bramantino and even a Michelino Molinari da Besozzo shine forth as they could not in more illustrious company. The little Foppa *Madonna and Child* is particularly impressive. Vincenzo Foppa, who was most successful in just such devotional paintings as this, reflects in his late style the monumentality and emotional intensity of Mantegna, but in a somewhat gentler, more tender vein. Another Milanese also stars in the show. In the sad wreck of a lovely Bramantino, victim of drastic over-cleaning one time in its past, you can still see traces of the suavely painted surfaces and pearly light with which Bramantino usually delights the eye. *The Marriage of the Virgin* by Michelino is another rarity on view. This nuptial scene is no joyful, festive occasion, but a solemn ceremony filled with foreboding, crowded with agitated, apprehensive figures who droop, sway and melt under the brush of a highly emotional late Gothic artist.

The exhibition is predominantly Italian, but there are some examples from northern Europe, for instance, a *Pietà* by the Master of the Virgo inter Virgines, an *Ascension* by Hans von Kulmbach (one of those slightly ludicrous Ascensions where only the feet of the rising Saviour appear in mid-air at the top of the composition), a pair of intricately carved ivory plaques by Adam Lenckart, and other interesting odds and ends. On a pedestal in the center of the room, surrounded by pots of pink roses, is a German rococo figurine of porcelain representing the Virgin of the Immaculate Conception. The pink roses effectively dispel any lingering aura of cellars that might have accompanied this not very fresh assemblage. In fact the whole exhibition is most attractively hung.

Despite its inadequacy as a tribute to the Virgin, the exhibition does have something to offer. It suggests a partial solution to one of the museum's problems. Perhaps the gallery might be requisitioned permanently for such displays of hidden treasures from storage. Certainly the Metropolitan cannot be expected to rotate all its possessions in the main galleries within the span of a few years. A few small shows during a season would alleviate some of this pressure and perhaps resurrect many interesting items in the collection. The project would be worthwhile even if subsequently one were quite willing to consign many of the works to oblivion again.



Besozzo: *The Marriage of the Virgin*

Fulda Porcelain Figure of the Virgin, ca. 1780



## London by William Gaunt

### Victor Pasmore—A Modern Evolution

Victor Pasmore has long been considered a leader among the younger British painters and the 'Euston Road Group', with which he is prominently associated, has been to a large extent a reaction against the 'School of Paris': but in recent years his art has shifted its course and many people have been puzzled as well as interested by the apparent suddenness with which he has given up representational painting and gone abstract.

In his earlier work he pursued a simplified impressionism, distinguished by exquisite color, with some nostalgic echoes of Turner and Whistler. In this vein, his picture *The Wave* is one of the most beautiful of 20th century British paintings. It is in complete contrast, however, with, for example, his tile mural *The Waterfall* (for the Regatta Restaurant in the Festival of Britain, 1951) and a recent exhibition of his work at the Institute of Contemporary Arts in London showed how between 1944 and 1954 he has come not only to give up representational painting, but painting itself in favor of abstract reliefs in plastic and metal. To understand the "why" of such a change, one needs to consult the artist himself and a talk with Pasmore revealed that the evolution was a more gradual and explicable process than it first seemed.

"In my early days" says Pasmore, "I used to paint in the impressionist style. Then the next thing was, that like many another I got interested in the modern movement and of course we all tried to paint like Picasso. It wasn't very satisfactory, though, because then I was trying something new without really knowing what it was all about." "So I went back again to the impressionists, and our Euston Road Group became known as an effort to paint without imitation of the moderns of Paris."

"Then I read a good deal: letters and biographies of the impressionists and the artists influenced by impressionism—Cézanne, Seurat, Van Gogh and it struck me that they were much more advanced in their ideas than in their paintings. Take Cézanne for instance. His remarks are full of the future, though he does not really depart very far from tradition in his work; or Van Gogh who talked about a new art of the future. It was becoming clear to me that there was something more to do than they had done and that they knew it. And then came along the 1945 Picasso exhibition (at the Victoria and Albert Museum in London)—and there it was—the art of the future, new color, new design just as

they had imagined."

At this time (1944-1947) Pasmore was living by the Thames at Hammer-smith and painting riverside compositions in a tentatively experimental mood, sometimes using the pointillist technique of Seurat, and achieving very delicate and restrained effects. In 1947 he moved to Blackheath (Greenwich) where he still lives, and the change coincided with a growing estrangement from "external nature."

"I took up the thread again," he says, meaning the modern thread "with confidence and understanding. I was aiming at a new kind of reality—making space not just representing it."

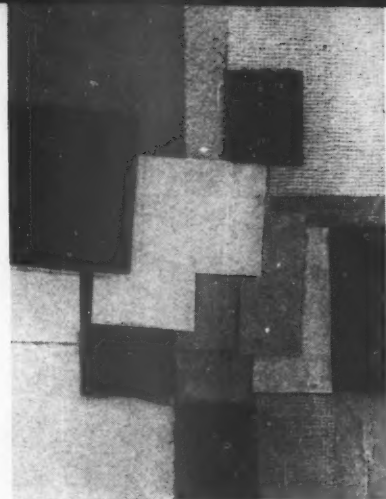
His first departures were fairly orthodox cubist abstractions with an element of collage. In 1950 he designed a large mural for the bus garage canopy at Kingston, using "simple shapes and colors," a work which began as a painting and developed into a relief. In the following year he stopped painting and applied himself exclusively to reliefs, first made in plywood and latterly (1952-1954) in transparent and opaque plastic and aluminum.

"In relief," he says, "using machine technology, one can create space. With perspex one can create light. There's no reason why one shouldn't use the machine. What are musical instruments but machines—though they produce an emotional effect? It's no good running away from the machine in these days." "There's no going back" he added "Picasso torpedoed the old representational art—just as the Renaissance torpedoed Byzantium."

"You feel" I asked "that it's worth giving up your very personal style of painting for these non-representational products?"

"I feel" said Pasmore, "that one can be too individual and isolated. To my mind artists get lost when they fall out of a movement or a group. Even Picasso—after the First War when cubism had ceased to be an active movement—went through a time when he seemed lost on his own. I believe it was only the arrival of surrealism that saved him, brought him along on a fresh wave of ideas. There's no going back—and there's no keeping away from the main movements of the time."

These last are statements that could well bear debate as to their general application. So much depends on the individuality of the artist. It would seem to have been as essential to Cézanne, for instance, to withdraw from the Parisian groups and movements, as it was for others to join them. There is no doubt however that Victor Pasmore states a prevalent contemporary view that his is a typical



Victor Pasmore: collage

evolution of today—though he is an artist of unusual ability—and that the passage from representation to its opposite assumes, as with him, a more irrevocable character than that simply of a change of style in painting. What of the results? It is an inevitable criticism that whereas Pasmore's admirable landscapes were quite distinct and like no one else's, his abstracts have familiar forerunners and are less distinguishable from others. That Pasmore remains basically the same sensitive artist there is no doubt, but he starts afresh with a certain anonymity. What individual character he will impose on his new means of expression remains to be seen and whether it is, as the critic of the Times considers, "wrong-headed" and no more than a demonstration of "the strange appeal exerted by progressiveism—for the sake of being progressive." Certainly one hopes that Victor Pasmore's renunciation of painting is not so irrevocable as at present his theories lead him to believe.

### International Notes

A modern stained-glass window has been donated to the Cathedral of Chartres by a group of American architects. The window will be made by the French master glass-worker François Lorin. The American Institute of Architects is sponsoring the gift with funds accrued from the sale of Henry Adams' book, "Mont Saint Michel and Chartres." Dedication of the window will take place on October 7 . . . The American "Peintres Naïfs" Exhibition in Lucerne, Switzerland, a showing of American primitive paintings from the 17th to the 20th centuries, has received enthusiastic response from European critics and connoisseurs. The exhibition was staged during the recent Lucerne Festival of Music and closes September 19. . . . The former Zurich estate of the Swiss sculptor Hermann Haller, who died in 1950, has been made into a permanent open-air sculpture garden. Young artists of any nationality may submit their work to the committee recently appointed by the mayor to select exhibits which will go on display for an indefinite period . . .



## Paris by Michel Seuphor

### Giacometti and Sartre

The paintings and sculptures of Giacometti are novels of the "tough school" (romans noirs). We feel that they are the counterpart of Dostoevski's "Man from the Underground" and of Kafka's *recits*. Hence we must not be surprised to learn that Sartre feels at home in them. The very long preface he wrote for the exhibition of Giacometti's works at the Galerie Maeght shows that he is in his element. The small hallucinating faces of Giacometti furnish him with an inexhaustible theme of meditation on the tragic nature of man who seeks his fellow-man and yet remains irremediably separated from him, since the psychosis of each individual is an unfathomable world and, from the very first, impenetrable. One wonders, after such a dialogue with Sartre, if Giacometti will ever be anything but the artist of existentialism. Moreover, this is a perfect exchange: Sartre's thought, exceedingly predisposed to see the dark side of life, finds ample food in the recent work of Giacometti; the latter on his part seems to wish for a close union with the philosophy of Being and Nothingness.

Whoever sees Giacometti's sculpture finds an eloquent illustration of Sartrean thought; whoever reads Sartre finds an exhaustive exegesis of Giacometti. I wish neither to complain about it, nor to rejoice over it. Every being has his fate written in him. *L'amor fati* applies not only to oneself, but to others also. To love the fates of others is to extend the keyboard of one's knowledge, enrich one's own sensibility and, in return, deepen one's own destiny. But we are now far from the Sartrian attitude which is purposely violent, fanatic, and cannot be conceived without a certain egotism. We are at the antipodes of the contemplative style and deed in the cry of engagement, which is ever engaging itself.

But it is characteristic of the cry to understand nothing about style, as it is the characteristic of style to try to interpret the cry. The cry makes more noise, but style lasts, absorbs the cry—patiently, silently—it enriches itself with the discoveries of the cry, and by transforming it, finally, ennobles it.

The intellectual position of Sartre is typical in this respect; every thing expressed in a disorderly fashion finds favor in his eyes (the pictorial delirium of Wols or Tzingsos, the abyssal obsessions of Giacometti), but Mondrian remains inaccessible to him.

For Sartre style is synonymous with sterility, academism. The fundamental desire of man is to confuse, to break,

to deny. He will extend his protection to every thing which encourages him in this idea or which supports this plan. Disorder will be king.

Against that, shall I argue that it is much more difficult to succeed in order than in disorder? Style in itself is banal, and only a strong personality will set it off, while by definition, the cry is noisy, always aggressive, and it is less easy to discern in it the difference between real value and fake and bluff.

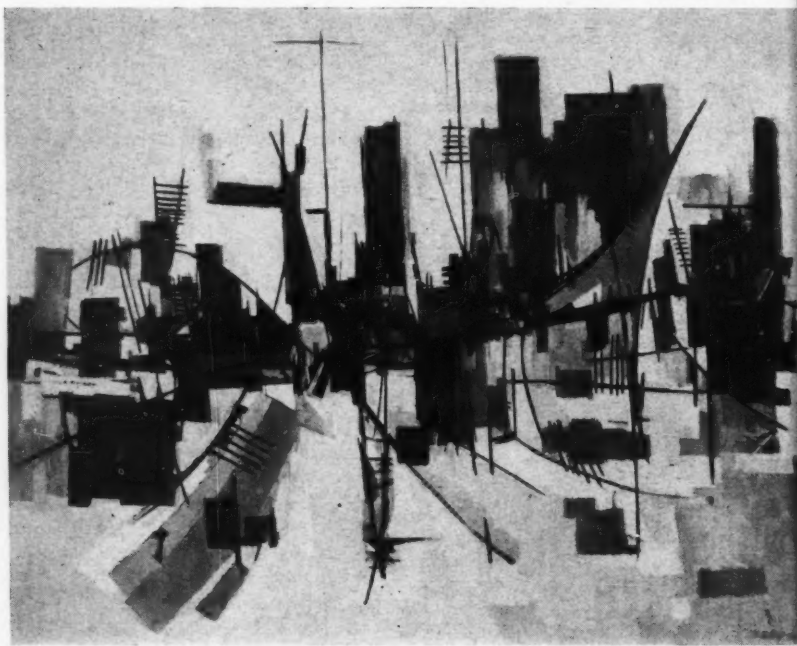
But Giacometti does not bluff. There is in him a real and dramatic desire to go deeper and to penetrate the human mystery. Each work is a witness and a testimony. And this witness does not speak in vain: we recognize each other, we know right away that we are among ourselves.

But the abyssal man is not all of man. The abyss is always more or less the same thing at the time when the surface is clear, colorful, joyous. The whole being is not in the cellar of existentialism, there is also the simple pleasure of existing, the game of existing, like the play of music; a quartet

by Haydn or Mozart also exists. This shows clearly that order does not exclude fantasy, discovery, depth. *Le cose tutte quante han'ordine tra loro* (all existing things are ordered among themselves), says Dante.

It seems to me precisely, that beyond all revolts, the fundamental desire of man is order, pure rhythm, ardent peace, love. This tropism, I grant, is never attained, but to tend toward it seems to me normal, and this march is probably the noblest concern of life, what makes it worth living. Every being aspires to a golden age, no doubt illusory, but real in the very reflection of it that we carry in ourselves. I know it is easier to be in a state of revolt, it is more human to feed on war rather than seek the peace of the summits. But is it enough to be really at war and witness the reign of death, persecution, moral and physical torture? To see, see with one's own eyes, that peace, order, style are the sovereign good, (*summum bonum*).

Giacometti remembers this in the calm page setting of his drawings.



Albert Alcalay: *Cityscape, Boston, 1954*

## Boston by James Mellow

### Younger New England Artists

The difficult gift which modernism has imposed upon painting is nowhere so evident as in the uses to which younger painters have put it. In the current showing of young New England painters at the Institute we have Ruth Cobb's efficient watercolors of the acceptable or "harmless" variety of modern and David Berger's paintings which accommodate the modern vision by means of the anecdotal. That neither of these methods is satisfactory is manifested by the remaining artists of the

show who have accepted that vision as something more than a serviceable discipline and who have found in it a possibility of distinctly personal development.

That development exhibits two directions; towards clarification and towards exploration. Albert Alcalay's late paintings show refinements of his previous commitments. In *Cityscape-Boston* there is the same confident use of color as in the earlier *Italian Landscape*, but the color has become more chaste and cool, the composition more strictly ordered. The reverse is true of Bernard Chaet who, pushing beyond the

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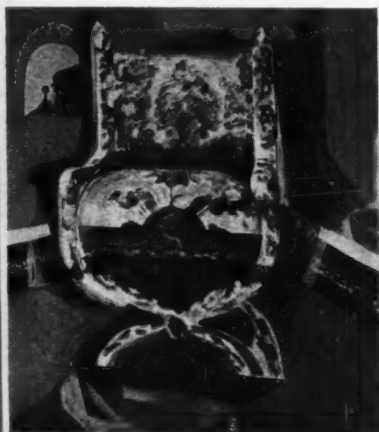
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structural formality of *Still Life with a Violin*, attempts to maintain order through the balance and harmony of his colors. He does well in *Flowers II* where there is a minimal structure to rely upon, but where this is missing and the color falls into disorder, as in *Pink Synagogue*, the painting dissipates into angry fireworks.

By what seems to be a special ineptness of composition, Fannie Hillsmith's later paintings, *Chair* and *Midnight*, are more promising than her earlier work with its heavy reliance upon the cubist formulas of Picasso and Gris. *Midnight* in its solemn blues and blacks and its spectral forms of overstuffed chairs and sofas achieve a mood made all the more eerie by the application of the cubist vision to the staid New England parlor.

In the work of Walter Kamys there is little development. The over-all effect, despite its nervous energy and variety of color, is too often toward a plaid consistency. *Revival Town*, however, escapes this difficulty by its greater interest in the disposition of its forms.

The least predictable development is that of Alfred Duca, whose previous work, like *Carob Tree*, with its green beneath-the-water look and its floating figures held in suspension by the meditative figure in the foreground tended toward the poetic and sombre. After an abstinence from painting, (he is also a sculptor) his new work, with its innovation of color, congealed and compartmentalized, bears a momentary resemblance to stained glass.



Fannie Hillsmith: *The Chair*

### New Texas Art Center

Under construction a year and a half and costing a half million dollars, the Fort Worth Art Center, Fort Worth, Texas, opens this month with an extensive exhibition of paintings and sculptures from Rembrandt to Pollock.

The new museum, executed by architects A. George King and Associates from designs by Herbert Bayer and Gordon Chadwick, is the first art center of its size in the Fort Worth area.

### Christmas Cards

New Christmas cards by the following artists will go on sale at the Museum of Modern Art this fall: Antonio Frasconi, Leonard Baskin, Seong Moy, Max Weber, Joseph Cornell, Nathan Gluck, Ben Shahn, and Florence Bezruczyk.

## San Francisco

by Lawrence Ferling

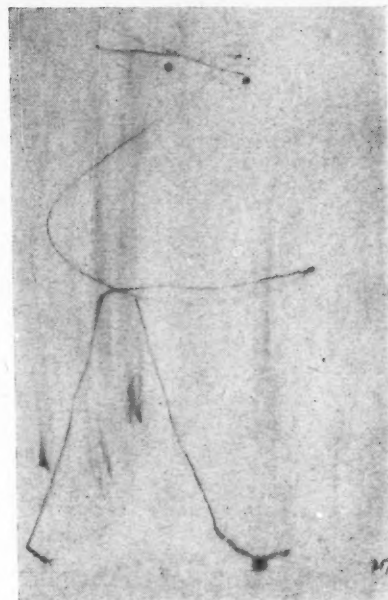
The poetry of Henri Michaux has always been as much a necessary act of audacity, as much an attack on the "congealed and established" as the statue of the *Manneken-pis* which stands so symbolically relieving itself in a street in Michaux's native Belgium. For this reason an exhibition of paintings by Michaux such as the recent one at the Oakland Art Museum is of curious interest.

You walk in, not exactly expecting to be drowned in a torrent of insubordinate outpourings, but at least ready for some anarchistic extension (or intension) of visual perception. But what phantoms are these, what heads, what animals, what lost faces? And why here? What does it mean to find Michaux hung up on the walls of a municipal museum in this bright *banlieue*? It is much too easy to answer such questions (as the museum has tried to answer them) by hanging up quotations from Michaux's poetry alongside of each painting. You can go into all kinds of lovely lucubrations about the painting as a composite visual image of his poetry, quoting phrases at length from New Directions introduction to his writing: "the fugitive and contourless universe . . . the 'battle between horror and humor . . . the grimness of Kafka and the effecting quality of Charlie Chaplin' . . . the 'algebra of suffering' of the poet 'forced to participate in nightmares' and so on. You can go further and see these gouaches and watercolors as a kind of interior mirror of the ultimate Rimbaud-Kafka-Lautreamont prototype or of all that is *deracine* and *depayse* in exsistential man.

But the paintings themselves? Would they stand by themselves, without the poet behind them, without our knowing that the poet Michaux had done them? Except for three or four of them, I do not think so. This is a beautifully-hung and exceptionally well-staged show, and it is just a little unfortunate that it could not have included a much greater number of Michaux's drawings. He has done an avalanche of them. And it takes more space than this to get properly lost in the lost land of the man who wrote "The Space Within," "A Barbarian in Asia."

To fill in the picture, we cannot help but fall back upon his poetry:

"Draw without any particular intention, scrawl unconsciously, there practically always appear faces on the paper. . . . As soon as I take a pencil, a brush, one after the other they come



Henri Michaux: *Untitled*

to me on the paper, ten, fifteen, twenty. And savages for the most part. . . . Are they me, all these images? Are they others? From what depths do they come? . . . There is a certain interior phantom one must paint. . . ."

Or again:

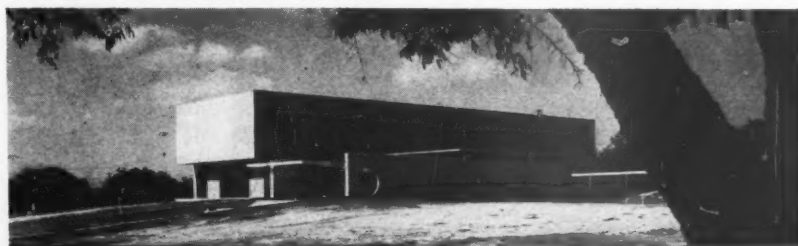
"When I began to spread paint on the canvas a monstrous head customarily appears. . . . Before me, as if it were not mine. . . . Sometime supported by infinitesimal stalks which have never been a body. . . ."

Yes, they are savages, these images, animal out of human. He gives you always, as if nothing else counted, the eye of the animal. And the focus is close-up, close as when, lying in a summer haystack, you look an anonymous insect in the eye, aware of sudden and innumerable immobilities. And it is the eye of the poet that looks out at you, the gone eye of a barbarian in Oakland.

### Boston Print Show

The seventh annual exhibition of the Boston Printmakers is being held at the Boston Museum of Fine Arts through October. It includes for the first time work by non-members, and numbers of artists from all the 48 states. This year a special award will be given by the Institute of Contemporary Art in Boston.

### New Fort Worth, Texas, Art Center



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Digest

## Chicago by Allen S. Weller

### A Sculpture of Paradoxes

The sculpture of Germaine Richier is being seen for the first time in this country at the Allan Frumkin Gallery (through October), and it is exciting to have the season open here with an event of undoubted importance. Mlle. Richier, a pupil of Bourdelle, is an artist of originality and power, who has achieved a commanding European reputation in the past ten years. The present show consists of 20 bronzes, ranging in size from five inches to eight feet, four lead pieces, plus a group of drawings and prints.

Unlike many of the progressive American sculptors, Mlle. Richier is humanistic rather than mechanistic. She is a figure sculptor who reflects a long tradition, but it is a tradition which goes back to nature itself rather than to art, for there is a sense of autochthonous life and growth, of emergent organic vitality, in these strangely gnarled and tortuous forms.

The work abounds in paradoxes: it is at one and the same time old and young; it combines poignant and sensitive individuality with a technique which rigidly avoids the feel of the creator's fingers; it seems made of equal parts of life and death. Some of the textures are like the rough surfaces of weathered wood. At first glance, we may be reminded of Giacometti, but the elongated limbs and minute heads often develop from swelling and gravid forms. Many of the compositions involve the tensions of tightly-pulled wires, whose smooth regularity contrasts disturbingly with the weathered and lacerated surfaces of the figures themselves. There are overtones which may recall African sculpture, Gothic grotesques, and surrealist imagery, but this is a matter of content rather than style.

The most monumental works are the *Diabolo*, almost like a cadaver which has achieved a strange, tense kind of life, the *Don Quixote of the Forest*, which one would like to see in an informal outdoor setting, and the *Praying Mantis*, the largest of a considerable number of compositions which develop insectile forms into menacing individuality. In more naturalistic vein (and earlier in date) is the splendid portrait head, *The Warrior*, a macabre form with lacerations in the very fabric of the living face, flesh torn away to reveal the eye-balls—almost like an anguished late Donatello, except that the technical irregularities of the Renaissance artist have now become calculated elements in the total expression. The small works are big in design and content, particularly *The Spider*, with one enormous hand which seems to thrust the entire work into a new dimension. Richier seems to be a major figure, and her work will undoubtedly become widely known here.

Another important event in the field of sculpture is the recent installation of a monumental work by Bernard Rosenthal on the facade of the new apartment building at 1000 Lake Shore Drive (Sidney H. Morris and Associates, architects). Appropriately entitled *The Gold Coast*, Rosenthal's sculpture is an invigorating and handsome design, whose gilt-bronze tones enliven a background of green glazed brick. Perhaps there is some symbolic significance in the fact that this contemporary monu-

ment has raised itself on the very site of the departed glories of Mrs. Rockefeller McCormick's mansion.

Paintings by Paul Wiegardt and sculptures by Nelli Bar are shown at the Charles Feingarten Gallery (through October 6). Both of these artists combine an early background in Germany (Cologne, Dresden, the Bauhaus) with later years in Paris and this country. Wiegardt's paintings are physically thin and elegant, composed with calculated distinction, unexpected and sometimes sumptuous in color. Delicate contour drawing reveals itself beneath these color areas, which are often extremely subtle. The artist knows how to handle large spaces well: they are never empty, but combine richness with restraint.

Nelli Bar deals with the female figure in a series of fresh and compact compositions. Movement and form is invariably beautifully articulated; the spirit behind these works is sensitive and compassionate. The tradition of Maillol, with whom the artist once studied, is still to be felt. There is a fine appropriateness, a happy acceptance of the specific limitations of the medium (and of mankind as a whole), in everything Miss Bar shows. Two quiet but meaningful portrait heads complete a distinguished group of works.

### Corcoran Biennial

The Corcoran Gallery of Art in Washington, D.C., has announced an important policy change for its 24th Biennial Exhibition of Contemporary American Oil Painting, which will run from March 13 through May 8.

The forthcoming exhibition will be an entirely open competition, with no "invited" participants. All artists who reside in the U.S. or its possessions may submit their work, which must be in oil, oil tempera or encaustic, and not previously shown in Washington. Cash prizes for the biennial total \$5,000, with a first award of \$2,000.

There will be two sessions for judging entries, one in Washington between December 27 and January 14, the other in New York between December 27 and January 6. Entry cards may be obtained by writing to the 24th Biennial Secretary, The Corcoran Gallery of Art, Washington 6, D.C. The jury will include Andrew C. Ritchie, James S. Plaut and Philip R. Adams, with Hermann W. Williams, Jr., director of the gallery, as juror ex-officio.

### From Watteau to David

Thirty works by French painters from Watteau to David make up the opening fall exhibition of the Minneapolis Institute of Arts. The selection has been assembled from masterpieces in museums and private collections throughout the country. It includes important examples of 18th century portrait, landscape, mythological and genre painting during the reigns of Louis XIV, XV, and XVI, one of the great periods in French art. Among the works exhibited are Watteau's *Danse dans un Pavillon*, Boucher's *Mercury Reading Venus' Reward for Psyche*, David's *Portrait of Pierre Desmaisons* and Chardin's *White Tablecloth*.

### Illinois Arts Festival

The 1955 Exhibition of Contemporary American Painting and Sculpture at the University of Illinois will be held on campus at Urbana from Feb. 27 to Apr. 3. Prof. G. V. Donovan, acting head of the art department, has already begun a country-wide tour of the nation's art centers to select work for the exhibition.

Germaine Richier: *Le Diabolo*





## Los Angeles by Donald B. Goodall

### Interview with Rico Lebrun

Rico Lebrun has returned to take up his work in Los Angeles, after a year and a half in Mexico, during part of which time he taught at San Miguel Allende. He has not yet begun to teach again here.

While refusing to mention the cliché of re-discovering man in Mexico, Lebrun was telling me it is possible there to understand freshly how people belong to their surroundings. The human image and its surroundings in Mexico are one. The people, Rico said, *act* like the land (and on the other hand, what does it mean to act like L. A.?) He saw in Mexico that hands, feet, and the prickly backs of burros serve where machines do elsewhere. These forms make for a kaleidoscope of images.

Somehow, too, the anatomy of the land is different in Mexico; or, at least it becomes visible; while, in contrast, the land in Southern California is being disguised. This is a by-product of its domination by men, a phenomenon generally described as progress. The landscape, we agreed, is less a source of inspiration when covered.

The presence of Lebrun in Los Angeles again means the return of a prime force. No single artist affected the post-war generation in Los Angeles more than he did. Nor did any put in so many "slugging-hours" with younger painters. While director of the Jepson School, Lebrun watched the growth of his influence among students with misgivings.

As he explains, we are all mimetic, but as for the extension of his solutions to the problems of others, Rico said, "I am not that good nor that scheming." Nonetheless certain younger artists, who only now are extracting themselves from Lebrun's farm implements series or Crucifixion group, will have the new collages or "montages" of the Mexico work to cope with.

Gringo painters in Mexico have often sketched the picturesque on arrival, or failing to do even this have retired to paint self-portraits. On the other hand, Lebrun went duck-hunting.

Otherwise he did an extended series of drawings and pasted paper cut-outs, some of mural scale. These could be laid out on the studio floor, where figural intentions could be found among shapes derived from street-gestures, fleeting forms colored with aniline dyes, flickering candle-light, shadow patterns on a wall, or a net-covered

plate of meat suggesting the anatomy of a head.

It is not medical anatomy which Lebrun's probing, energetic mind seeks for. It is a pictorial anatomy which will permeate and sustain the total picture. There is no sop here for the "Reality" rooters nor the critics who rejoice in the possible return of noses and eyes to pictures. Lebrun wants to know how the nose itself feels about belonging to the head.

His work in Mexico involved a renewal of something toward which he has long been working. His artistic intention is concerned with the picture as a habitat in which events occur, but whose visual configuration is not to be interrupted by the gesticulation of a particular event.

Cubism's integration of object and picture plane, as against the isolation of the object against ground, has been Lebrun's preoccupation since the Crucifixion pictures of the late 1940s. Earlier the neopolitan baroque style, absorbed by him during childhood in Italy and read without instruction, had been a tap-root for this largely self-educated artist. Lebrun explained that he first encountered Cézanne in New York, at the age of 25. He saw the Impressionists there too. But it was Picasso's somber cubism of 1910-12 which influenced his intentions.

With that influence came the necessity to arrive at a perilous, but basically organic proposition: to create a human configuration with an anatomy not equated with physiology, but which will permeate and sustain the entire picture.

To break with canons of now or then involves the big chance. The search beneath can throw out raw and sour, or sickly sweet forms. But Lebrun referred to Geoffrey Scott and his comment on an earlier time, "These were people who were willing to take over the advantages of a culture without its patience."

It is probable that the 54-year-old Lebrun returns to Los Angeles with no essential change in his artistic goals. But Mexico provided him with an enlargement of image-sources, and a period of self-assessment, following the Crucifixion series. He has a fresh weapon in the montage materials, particularly suitable to his pleasure in working freely on a large scale.

He can say of the rich body of figural images with which he returned, "This, I saw. They are real, even though you weren't there."



Rico Lebrun

## Oklahoma

by Robert M. Church

### *Not All Oil and Indian Dances*

In some ways one of the most encouraging evidences of public interest in the arts in America comes from those areas of the country which seem remote from the traditional centers of culture. In the state of Oklahoma, for example, where scarcely a private gallery exists for the display of plastic arts, a lively program by the state's educational institutions, encouraged by private collectors, has excited the public's interest beyond expectation.

The Art Center in Oklahoma City, under the direction of Nan Sheets, has been instrumental in bringing some of the best traveling exhibitions to the region, and recently these have included the show of DaVinci models and a handsome collection of modern European art. At Norman, the University of Oklahoma's art and architecture departments, under the direction of John O'Neil and Bruce Goff, respectively, have established a regular exhibition calendar.

In the past year the Northeastern State College at Tahlequah, under the chairmanship of Ruth Allison, has had public exhibitions of work by Gabor Peterdi and Adja Yunkers. At Northeastern A. & M., chairman Charles Banks Wilson, himself a painter and printmaker, recently brought about the construction of a combination gallery-classroom where showings of contemporary Oklahoma artists alternate with traveling exhibitions.

Tulsa is a particularly active center in Oklahoma art activities. Last fall the Philbrook Art Center received a Samuel Kress Grant of Italian Renaissance paintings, adding stature to an already significant collection. The Center carries on a regular program of exhibitions, films, and lectures throughout the year. The city of Tulsa itself will soon assume control of the Gilcrease Foundation with its impressive collections of 19th and early 20th cen-

tury paintings of the West as well as sculptures and artifacts of earlier periods. Painter Alexandre Hogue's art department at the University of Tulsa also adds its program in art education to the Tulsa scene.

Among the other Oklahoma institutions participating in this active program are the School of Architecture and Applied Arts at Stillwater, headed by Doel Reed; the Woolroc Museum of Bartlesville (where the new Frank Lloyd Wright Price tower is under construction), under director Patrick Patterson; and the art department at Eastern Central College at Ada, under Ida Hoover.

A source of special pride is the private collection of Mr. and Mrs. Frank Buttram, which includes a Tintoretto portrait and other early works.

## Cincinnati

by Robert H. Luck

### The Contemporary Arts Center

The Cincinnati Art Museum opened a new enterprise last spring with the three exhibition rooms of the Contemporary Arts Center, designed by Cincinnati architect Carl A. Strauss. The Center, which owes its existence to the generosity of Mr. and Mrs. Julius Fleischmann, was converted by Mr. Strauss from a section of the museum building dating back to the 1880s. The result is exhibition space bright with modern color and contemporary materials.

In the Center is realized the 14-year old dream of the Cincinnati Modern Art Society for permanent galleries in which to hold exhibitions. In that 14 year period the Society brought some 75 exhibitions of painting, sculpture, graphics, architecture and decorative arts to Cincinnati. These were installed wherever space could be secured, at times in the museum or in a gallery of the Taft Museum, sometimes in department stores or shops in the downtown section of the city, and once or twice in private houses and gardens.

Lectures, art films and concerts, as well as a lending gallery of art, have been among the projects undertaken to stimulate interest in contemporary art. The group was encouraged and occasionally advised by such experienced heads as Alfred H. Barr, Jr., of the Museum of Modern Art, and James Johnson Sweeney, director of the Solomon R. Guggenheim Museum, to mention only two of the many distinguished figures in the art world whose interest, along with that of generous private collectors and commercial art galleries, have provided material for exhibitions.

As a semi-autonomous, non-profit organization within the Cincinnati Museum, the Contemporary Arts Center has its own administrative and maintenance staffs, although a host of intangibles are supplied by the museum which fostered its growth and present good health. The Center does not own a collection of art, relying upon loans for its exhibitions.

The program began auspiciously last March with the first public showing of the complete painting collection of a Cincinnati resident, Miss Marion Hendrie, whose distinguished taste has assembled Braques, Picassos and Rouaults of first quality.

Later in the spring the Woman's Art Club of Cincinnati put on a show in the galleries. In May an exhibition of David Smith's sculptures, drawings and prints was held. An ambitious year-round schedule starts this month with a one-man exhibition of Noel Martin, local graphic designer whose Atlantic Monthly covers have contributed to his reputation. Mr. Martin was included in the Museum of Modern Art's March, 1954, exhibition titled "Four American Graphic Designers." The year's schedule will range from design through painting, decorative arts to abstract photography, following the announced policy of varied exhibitions in many fields, both local, national and international.

Growing from a small group of collectors, connoisseurs and artists, the Center now numbers about 500.



Marc Chagall: *The Lovers*. At Cincinnati.

### Color Lithography Group

What may be the first exhibition to document the evolution of color lithography during the past century is now on view at the Cincinnati Art Museum. The show has been made possible through the generosity and interest of Albert P. Strickmann, a trustee of the museum, who has collected and presented to that institution a total of almost 200 prints.

The exhibition ranges from the first important effort in color lithography in 1839 by Thomas Shotter Boys of London to the use which such artists as Manet, Lautrec, Bonnard, Signac, Vuillard, Marc, and Chagall have made of the medium.

### Archives of American Art

The Detroit Institute of Arts has announced the establishment of the Archives of American Art, which will maintain a permanent collection of original records of American painters, sculptors and craftsmen. The Archives will be administered by the Institute's Reference Library and be open to accredited scholars.

The collection will consist of manuscripts, letters, notebooks, sketchbooks, catalogs, monographs, periodicals, photographs and microfilmed material. Local committees are being set up to direct the preparation of materials in all sections of the country. The scope of the collection includes North American art through the colonial period and thereafter is limited to the United States. Materials on architecture will not be included.

Contemporary Arts Center, Cincinnati Museum: before



and after



## Films by Vernon Young

### *The Fantasies of Hans Richter*

As one among many fabulous evenings in its recent film festival, the Thalia Theatre in New York gave a retrospective showing of films made by Hans Richter between 1921 and the present. The program was noteworthy to other than a professional film critic; it must have appealed to anyone (the audience reaction will have supported my assumption)—anyone even passingly concerned with enjoyment of creative visual art in any medium. It is worth summarizing here in the hope that it will not only remain on Mr. Martin Lewis's annual repertory at the Thalia but also will be made available elsewhere for the delectation alike of art students, experimental-cinema addicts and those who just want to be beguiled. For these films, in their evening's totality, are not simply curiosities of *avant-garde* experiment. Almost without exception, they are definitive examples of brilliant movie making, and it becomes clearer as we watch the succession, from the short creations of the early twenties to the full-length fantasia, "Dreams That Money Can Buy," made very recently, that Hans Richter fairly ranks among the boldest of the fantasy film-makers, a company which would prominently include Georges Méliès, René Clair, Jean Vigo, Luis Bunuel and Jean Cocteau.

As a matter for the record, Richter animated non-objective forms years before anyone else with a movie camera had, it is likely, even thought of the possibility. "Diagonal Symphony" (with the vital collaboration of Eggeling) and "Rhythmus 21" (both produced in 1921), as well as "Opus 4" (a fragment—made with Walter Ruttmann, 1922), are movements of abstract form, painted strips, squares and rectangles dancing in light—appearing, disintegrating, reforming, turning sidewise, shrinking and expanding (i.e., receding and approaching). "Filmstudy" (1926) extends the process to depict the relations between natural objects and pure form (a province just then being explored by Elie Faure and Moholy-Nagy, for instance)—each other to a pair of lovers vehemently



Hans Richter: still from film, "Ghosts Before Breakfast"

kissing—and in "The Stock Exchange" in the rhythm of a dream. In this one, cubes, triangles, eyeballs and what look like the dots and dashes of Morse, swirl, explode and reassemble to no vivid purpose. These first essays are, naturally, rather sketchy and are chiefly impressive because of their originality at this stage of cinematic experiment. (In plastic art the nuclear fission of the cube had been going on since Cézanne!) But the subsequent films, in which psychosocial comment is the enlivening motive, are achieved specimens of cinematic imagination.

"Ghosts Before Breakfast" (1927—of which the original print was destroyed by the Nazis as an instance of "degenerate art") is an utterly blithe little exercise—not without sombre undertones—wherein objects such as bowler hats, neckties, dishes and firehoses insist on having their own way. "Inflation" (1928) is a masterpiece in miniature: bank-notes multiplying themselves, worried faces of investors intercut with complacent faces of speculators, brick walls crumbling and men doffing their hats (first as a salute to fate, later as a gesture of begging). The film is aptly defined as "a counterpoint of fall and rise, of growing zeros and declining people."

In the films produced from 1928 on, preceding the feature-length "Dreams" picture, the terror which is implicit in the gambit of appearance-and-reality becomes more evident and the technical means correspondingly incisive. (Above all, Richter is a master of the split-second, derivatively pertinent cut, and the musical scoring which has been added to the silent-period films enhance their already potent dumb-show.) There is a high-speed gun-loading fantasy at a carnival in "Everything Turns, Everything Revolves" (1929), superb anticipation of the increasing sex-and-violence obsession of our culture and its thematic material in the sweating hands of Hollywood; in "Two-Pence Magic" (1930), ironically observed conjunctions of the dissimilar reach their climax in a "relational cut" from two boxers pounding

(1938) the most trenchant film of them all, possibly, a sedate narration of the development of finance suddenly crescendoes into an appalling sequence of contemporary stock-market bidding: bulls and bears snorting and bellowing at each other, pounding desks, growling out their disappointments and their ferocious triumphs. (This film incidentally includes the earliest use of a sequence of engravings used as continuity, a method exploited in the latterday "Glories of Goya," "Images Medievales," "Leonardo," and, by this time, too many others.) "Dreams that Money Can Buy," full-length and technicolor, is a consummation of these sardonic vignettes, uniting and elaborating their techniques, with the aid of Max Ernst, Fernand Leger, Man Ray and Alexander Calder, into a collage, so to speak, of cinematic wit, anger and resourcefulness.

Richter's output, as may be inferred by my approximate account, is enormously suggestive at more than one level of appreciation. The films are, I ought to insist—because of the current split in conception between the "important" and the "enjoyable"—highly entertaining. Besides, they are instructive in the widest sense of the term. They seem to gather up and crystallize one of the most purposive drives in modern art, the compenetration of forms. No less conclusively they represent the development of a film-maker who, after deriving inspiration from the motifs of painting, went on, without ever quite forgetting the primary influences, to establish an integrity of movie art which, at its most essential, may suggest some of the problems and findings of the painter, but acquires its own character by circumventing, even violating, these problems and findings. Eventually, the film-maker who is a genius in his field achieves a form which is radically different from the art it has plundered *en route*, and cannot be judged from its standpoint. This art of the movie, in such an application as Richter's, has perhaps never been described more closely to my point here than by Horace Kallen, who called it "that unification of a Many shaped by their passing into an enduring One."



## Books

### Encyclopedia And More

ART AND ARCHITECTURE IN FRANCE, 1500 to 1700, by *Anthony Blunt*. The Pelican History of Art, Penguin Books, Baltimore, Maryland, 1954. Pp. 296; pls. 192. \$8.50.

by *Walter Friedlaender*

Anthony Blunt's book on French art of the 16th and 17th centuries is certainly the most useful book on this period which has ever been written. It comprises all the knowledge which has been accumulated by modern research, and has for its distinguished author the director of the Courtauld Institute in London. Mr. Blunt has long ago proved his capability to undertake such an extensive work without making of it put-ly an encyclopedia of facts.

What I find especially good in this book is that it treats not painting alone, but architecture and sculpture as well, so that the reader may enjoy a full survey of the over-all evolution of this most important formative period of French art. Nor are many scholars outside of France so familiar with French culture and history as Mr. Blunt. One feels this especially in the succinct historical introductions which precede each section of his book, and which give the reader an immediate insight into the time, often providing stimulating literary parallels to the artistic developments under discussion.

Relatively more space is given to the dark years of the 16th century than to the better-illuminated era of the *grand siècle*. Thus, the chapters about the architects of Francis I and later monarchs, both at Fontainebleau and elsewhere, are of the greatest value and interest. And in painting, his discussion of the School of Montaigne and its sources is wholly enlightening. In sculpture, too, his characterization of Pilon's style as a kind of revival of Gothic realism is very much to the point. Also, smaller masters such as Felix Chrétien, whose large *Moses and Aaron before the Pharaoh* is here at the Metropolitan Museum, are mentioned here in some detail and even illustrated, and a long essay is devoted to the curious, Durer-esque engravings of Jean Duvert. But why, if these masters are emphasized, is such a personality as Jean Gourmont almost entirely neglected?

Of course Mr. Blunt has the right to stress what particularly interests him, and this gives his book a strongly personal flavor. Thus, he includes an extensive essay on city-planning under the short reign of Henry IV which should be welcome to all who love the streets and squares of Paris; and it is delightful to read the warm words of admiration he lavishes upon his favorite architect, François Mansart, words which almost persuade one that the staircase at the Chateau of Maisons is one of the greatest works of 17th-century

architecture. And the same kind of personal and intense enthusiasm in the midst of a generally sober and encyclopedic book is used later on for the landscapes of Claude. Here Mr. Blunt obviously cannot resist bestowing upon Claude the privilege he denies to other artists—the inclusion of a group of drawings—an honor which he does not accord to his great and sublime friend, Nicolas Poussin. On the other hand, he omits so important and powerful an artist as Le Valentin, on the pretext that he painted most of his work in Italy, an argument which hardly seems consistent in view of Claude and Poussin, who also spent their working lives in Italy. But he at least mentions Tournier, a student of Valentin. Furthermore, in my opinion, he gives by far too little space to Sebastien Bourdon, whose individuality and quality he certainly underrates. Also to my regret, one finds here again the oft-repeated judgment that Bourdon was only an imitator and had no style of his own. Indeed, his romanticizing of Poussin's compositions was an evolution of considerable historical importance, and the man who could make the portrait of Queen Christina of Sweden was an acute observer of character. But such omissions and prejudices are only human, and one rejoices to find, almost at the end of the volume, a brilliant analysis of Pierre Puget, who invented, with his *Milo*, "a truly French baroque" (if such a phenomenon really exists firmly on French soil).

The value of the book is still further enhanced by the fact that Mr. Blunt is not liable to the pitfalls of nationalistic bias which so often distort the works of writers who treat the art of their own country. Thus, he fully understands the profound influence of Italian art in France, not only at the time of Francis I and Fontainebleau, but in the era of Louis XIII and the Academy. He knows the foreign sources of French art very exactly (especially Italian architecture of the 16th and 17th centuries), and just because he discusses them constantly as an underlying factor in the formation of French art, he succeeds in emphasizing the specifically French national elements.

Finally, one must praise the erudite and informative notes which follow each chapter and the rich bibliography (although one wonders why such a stimulating work as Paul Desjardins *La Méthode des Classiques Française* was omitted).

Looking through the adequate reproductions in the back of the book, one really gets a full, even dense, pictorial survey of French art in these two centuries. If the highest works of genius which one would find in a comparable volume on Italian art are lacking, Mr. Blunt nevertheless succeeds in bringing to light the manifold richness of these 200 years to which the later glories of French art are rooted.

### Notes on Abstract Art

ABSTRACT PAINTING: ITS ORIGIN AND MEANING, by *Adrian Heath*. Transatlantic Arts. \$2.00.

by *Hilton Kramer*

Notwithstanding its comprehensive title, this work is scarcely more than a collection of fragmentary notes, with illustrations, on the works of Cézanne, Malevitch, Mondrian, Téli-ion, Arp, Delaunay, Kupka, Nicholson, Gauguin, Kandinsky, and Mag-nelli. This may look like an impressive list until one realizes that each artist receives very scanty attention, and that the names of Picasso, Klee, and Miró are among the missing. Moreover, the existence of abstract painting in America is ignored.

These notes, in fact, deal neither with "origins" nor "meaning." They consist of random observations on some modern abstract styles, and most of the observations are too brief and undeveloped to be useful in thinking about their subjects. Where attention is focused on a single figure for more than a page, as in sections on Mondrian and Kandinsky, the author leaps ahead to some generalizations for which his analysis fails to supply much of a development. The whole effect is one of incoherence.

Still, some of these generalizations are worth noting—not because Heath contributes anything to their elaboration but because they do open up some interesting areas of discussion. For example, Heath suggests at one point that Mondrian and his fellow artists of the De Stijl group were actually in pursuit of a new art, "an art of environment," and like all writers on Mondrian, he stresses the suppression of personal elements in the artist's later work.

No critic has been willing to face the paradoxical problem that Mondrian, in suppressing these "personal" elements, managed to produce the most personally necessary style in modern times. Or consider Heath's remark that Kandinsky thought painting should aspire "to the enviable state of music" . . . "enviable because of the directness of its appeal to the emotions without the aid of meaning." (You might think the author of a work on the "meaning" of abstract painting would consider this point a significant one, but Heath doesn't make much of it.) It is a suggestive statement which in one form or another has been floating around in art criticism for a long time, and the only person to explore it with any concentration has been Mrs. Langer in her book, "Feeling and Form."

One can only wonder what purpose a book like this can serve. For the so-called general reader it is too incoherent and leaves out too much information which he must know to make any sense of the subject at all.

### The Conditions of Painting

THE PAINTER'S WORKSHOP by W. G. Constable. New York, Oxford University Press, 1954. 148 pp. \$5.

by Alfred Werner

As the musicologist needs an understanding of the instruments that produce the sound, so art critics and art historians need a knowledge of painting materials and technical processes. The author, curator of paintings at the Boston Museum of Fine Arts, must have had this group of readers, and possibly art collectors and gallery-goers as well in mind when he embarked upon his task. For this is meant to be neither an exhaustive history of media and methods, nor a manual of instruction for painters.

To come to the point: it is an excellent book, well-written, concise and informative, its only shortcoming being the author's self-imposed limitation to the art of the West—alas, there exists no similar popular volume covering the technical side of painting in such countries as Persia, India, China and Japan. Nor do we find here any reference to painting methods in antiquity, a subject also almost ignored in the otherwise perfect volumes on Etruscan and Roman painting published by Skira.

Mr. Constable looks into the workshop of the painter and finds him, prior to the Napoleonic epoch, less free and proud an individual than the artist appears to be today. Until well into the 15th century the artist was considered a craftsman subject to a guild unless he was in the employ of a ruling prince; but even in the latter case whatever title he received—Jan van Eyck, for instance, was a *valet de chambre*—did not elevate him above the butcher or baker who might be granted the same distinctions. As a member of a guild, he was severely regulated in his use of materials; the guild decided which pigments he might, and which he might not, use. If he worked for the church, he was confined by strict rules as to not only the subject matter, but also the robes of the saints, the accessories, and even the proper colors. Even in his commissions for the laity he was generally not free to choose either subject or interpretation and was often told what details to introduce. Genre, still life and landscape painting, which necessarily brought a greater freedom to the artist, did not find universal acceptance until the 18th or perhaps even the 19th century.

It is true that some of the tools of painting, such as easel, palette, and brushes, did not change substantially in the course of centuries. But modern artists no longer prepare their own pigments and varnishes. Certain devices, like mahlstick,

Claude glass and camera obscura have long become obsolete; the palette knife, on the other hand, has become popular only since Turner and Constable made much use of it, and photography has been a valuable aid to artists, from Degas to Ben Shahn.

The author deals adequately with the technical aspects of wax, pastel, watercolor, tempera, oil, and even the metals that were applied to the surface of paintings by medieval masters; the references to famous painters and their works, especially to the reproductions of great paintings at the end of the book, enhance the pedagogical value of these chapters. There is also an illuminating treatment of the man whom we often fail to remember as an artist, though without his skill and knowledge many treasures would be lost irretrievably—the restorer, or, as Mr. Constable prefers to call him—the conservator.

### The Art of China

CHINESE ART, by Judith and Arthur Hart Burling. Studio-Crowell, 1953. 384 pp., illustrations, including nine color plates. \$8.50.

by Richard Edwards

Clearly from the heart and the love of their wide experience Judith and Arthur Hart Burling write their latest contribution to our knowledge of Chinese art.

We are constantly aware of their experience. One senses a background of travel and observations—artisans' shops' in Peking; a kiln site near Canton; a final visit with the great collector, George Eumorfopoulos; the use of a type of note-paper that traces its origins to a woman poet of the T'ang dynasty. The volume is a world of objects and collectors, of leisurely discussions with Chinese savants, of knowledge gained over the quiet sipping of tea in settings of careful taste and decorum.

Out of this experience comes a book of unique scope, embracing the art of collecting, the arts of the brush (calligraphy and painting), the arts of the potter, bronzes, carving (stone, wood, jade, ivory) and "other expressions" (architecture, furniture, lacquer, textiles, enamel, jewelry), and finally a section on symbolism. Nothing, it would seem, is omitted—particularly praiseworthy since it tends to destroy the prejudice that Chinese art ended somewhere in our own Middle Ages with the collapse of the Sung.

Moreover, unlike many other scholarly disciples, feeling—and information tempered by feeling—plays an extremely important part in their history. Nevertheless the work and discipline of modern art history has a definite contribution to make in such accounts. The authors' chief

failure, despite their acquaintance with a great deal of Chinese art and literature about that art, is that they often present their material in a fashion which confuses fact and theory; or without a sufficient consciousness of time, they imply that later ideas are an early fact. They are as positive about such still undetermined subjects as the meaning of inscriptions on Shang bronzes and the interpretation of symbols found in Shang culture as they are about the creation of 18th century workshops in Canton for the decoration of Ching-tê-chên export ware.

Buddhism receives particularly short shrift—partly because it is a non-Chinese importation—and the Buddha incorrectly emerges as a rather concerned 19th century reformer. Later Buddhism becomes "enmeshed" in "superstitions". Clearly the labors of the great Indianist, Coomaraswamy, have been in vain.

As an indication of the failure to relate meaning to time, they give traditional symbols a modern rather than the correct ancient interpretation. Thus the meaning given the Twelve Ancient Ornaments goes back no earlier than the T'ang, yet the authors declare it to be the interpretation of the semi-mythical Shun.

Although there is seldom any specific reference to them in the text, the plates are conveniently inserted in each important section and present a handsome survey of the subject. One can occasionally, however, subject their selection to the same criticism as the text—a lack of critical penetration. Among the paintings, the slap-dash *Kung K'ai* from the Metropolitan can have very little to do with the more standard *Kung K'ai* in the Freer which the authors' reproduce on the next plate. The Metropolitan's *Maggie on a Flowering Branch*, to which, sadly, a whole beautiful color plate is devoted, can in its wooden soul have very little to do with the sensitivity that Sung artists displayed in the recreation of these fragile facts of nature.

### Book Note

"THE GROWTH OF THE BOOK-JACKET" by Charles Rosner. Cambridge: Harvard University Press, 1954. 108 pp., \$4.00.

This is a monograph, accompanied by 226 illustrations, on one of the most interesting departments of modern design. It includes a survey of the earliest known book-jackets, an analysis of problems facing both publishers and designers, and a summary of major international trends in contemporary book-jacket art. "The good book-jacket is the product of an editorial mind," the author states flatly, and indicates some of the ways in which the editorial artist has been able to appropriate stylistic devices from the fine arts. Curiously missing from Rosner's account is any discussion of paperback books, designs for which have created an entirely new array of problems and opportunities.



## Eulogies

### Two Stalwarts Departed



Curt Valentin



Heinz Schultz

*In the last issue of ARTS DIGEST notice of the deaths of Curt Valentin and Heinz Schultz was published. Both men died within a short time of each other—Valentin in Italy, where he was visiting the sculptor Marino Marini, Schultz in a plane crash in Ireland. Both were in Europe on missions that were devoted to their roles in the art world. Below are eulogies on Valentin by his friend and admirer, Perry T. Rathbone, director of the City Art Museum of St. Louis; on Schultz by Harold Rosenberg, critic and poet, who spoke at Schultz' burial at Great Neck, Long Island.*

#### Curt Valentin

In 1937 when Curt Valentin came to this country and opened his gallery in West 46th street, he was virtually unknown to Americans. When he died last August there was not a community in America where art is cultivated that had not felt his influence. He came to us a young man. He died still a young man, in spirit no less than in years. In the brief span of less than two decades Curt Valentin laid an impress upon the cultural development of his adopted country which will be as enduring as the art he loved, understood and sponsored. He was a creative art dealer. He ennobled his calling, transforming it into a profession.

Taste and perception, knowledge, enterprise and integrity—these are the qualities synonymous with his name. Yet transcending these virtues, like a lodestar to his whole existence, was his profound but simple love of art. With this natural endowment and little else save knowledge and the endearing traits of humor and an innate generosity ever prevailing, he commenced his work. From the start his exhibitions were apt, and though they were obscure and little visited in the beginning, they were always prepared with scrupulous care and imagination. As the years went by, the exhibitions at Curt Valentin's increased in stature and significance until they assumed the calibre of major museum displays and occupied a place of international importance in the world of art.

In 1939 Curt Valentin moved to the new premises in 57th Street. It was a modest place of business. There were two rooms and a tiny office. When he died, the gallery of Curt Valentin had tripled in size, yet the modesty that characterized those first two rooms was never altered. The unpretentiousness of the Valentin Gallery reflected the nature of its owner. Art alone adorned it.

This art was of Curt Valentin's own choosing. It is too familiar to need any mention here. But it must be said that not a few of the artists and many of their most famous works were here revealed for the first time in America. Amongst these were European contemporaries whose new reputations in this country under the Curt Valentin aegis

soon redounded to their greater fame abroad. There were artist emigres as well as native Americans whose places of importance in the contemporary world were established here in this rare ambience of informality and integrity.

But it was not art alone that one encountered at the Curt Valentin Gallery. It was the art world too. For those seriously concerned with contemporary expression the gallery exerted a magnetic attraction; it was a rendezvous for them and a sort of casual forum. Here one met artists and writers, museum directors and collectors, scholars and teachers. With such people Curt Valentin had a natural sympathy, and they, in turn, looked to him for knowledge and information, for judgment and guidance. These things he freely gave. Many times it was Curt Valentin who started a collector on his way. In his gallery one would find whole classes from schools and colleges. Indeed there are museums which well might envy the attendance at Curt Valentin exhibitions. In repeated instances the unique resources and meticulous records of the Curt Valentin Gallery were the one dependable source in America for certain facts half-forgotten pertaining to contemporary art. He educated a generation of museum men, and he stimulated a host of collectors who are to be found in every part of America.

Could one say Curt Valentin had a particular feeling for one form of art above another? Hardly. He was a connoisseur of prints and drawings. He loved painting, and he loved sculpture. Yet in spite of his broad taste and his understanding for every form of expression, it is with sculpture that his name will always be linked. It is not that he loved it more than other forms of art, but that others loved it less. He found it neglected. The renaissance of the appreciation of sculpture in America is very largely the work of Curt Valentin.

Second only to art in Curt Valentin's affections were books. There were nearly as many books in his gallery as works of art, and except for paintings and sculptures they were the most conspicuous furnishings of his home. He acquired them almost as casually and frequently as the average person buys a newspaper. But that was an illusion. The titles were carefully chosen and they dealt not only with art but with the literature of the world and with music. He was fond of saying he never read books, only bought them. That, too, was an illusion. One need only be aware of the quotations that illuminated his famous catalogues to be convinced that Curt Valentin knew the contents of his library. But his passionate fondness for books carried him further. He created them. That this was a labor of love is abundantly evident in every volume that bears his insig-



nia. Amongst them are not only some of the most important but some of the most beautiful books on art that have appeared in America in the 20th Century. They are in themselves works of art. In their creation Curt Valentin brought to bear his habitual discrimination and meticulous care. In selecting his authors his judgment was as unfailing as the manner in which he harmonized type-face and format, illustration and binding. Not the least of his contributions to the printed word were his little exhibition catalogues, so highly prized, those monthly reminders of a man whose taste and imagination and feeling for art were inexhaustible.

Curt Valentin moved in a wide circle of friends and professional associates, both in Europe and America. To a few he responded with special sympathy. Amongst them were inevitably the artists he represented. Betwixt them all, thanks to Curt Valentin's rare gifts as a human being, a relationship grew up that was ideal. It is by no means every artist who is happily bound to his dealer; nor is it every dealer who has the insight, the patience and the faith to withstand the temperamental vicissitudes of the artist. Curt Valentin had these virtues. With them he mingled a total generosity of behavior in dealing with those whose

creative development depended upon him. Not only did he show, publish and sell their works, his was also the role of parent and mentor, financial advisor and travel agent. He missed no occasion to visit them, to correspond with them, to encourage them with constant proof of his personal interest, no less than his concern for their artistic well being. The artist in his relation with dealer and entrepreneur was never more fortunate.

In an age that tends to forget the meaning of the word, Curt Valentin stood for quality. This trait was inherent in his personality. He expressed it less by deliberate statement than by deed and subtle suggestion. Forever in passionate pursuit of his vocation, he did not compromise with what his judgment told him was the best. It was apparent in his feeling for the art of every age, in the art and artists he himself sponsored, in books, in literature, in music and in people; it was delightfully evident in his never failing sense of humor. Curt Valentin was a positive and vital force in the world of art largely because he was a personality of extraordinary dimension. His passing leaves a void we cannot calculate. We can only be forever grateful that he made his adopted America so much a part of his life.—PERRY T. RATHBONE.

#### Heinz Schultz

We friends of Heinz Schultz see him the more clearly because he refused ever to impose himself. Modesty was his outstanding trait—modesty and mildness.

You get to know such a man slowly, and it is up to you. Since you had to help form them, your impressions will be lasting ones.

Heinz' friendship exerted no pressure. He had the rare gift of sensing exactly how far one has to keep from individuals and from things in order to appreciate them.

This delicate sense of distance had nothing to do with aloofness. It was rather a kind of esthetic proportion in his personal relations.

Out of it came his irony, which always gave us pleasure.

Heinz was a witty man. His conversation had bite in it—which made it stimulating. Yet he was full of affection, and in the many years I knew him I never heard him say a single word inspired by hate or cruelty. Nor did he ever say anything boasting or conceited.

This is unusual anywhere—in the milieu of art it comes close to being unique.

His thinking was very definite but without insistence. He had his own point of view to which he returned. But he never pressed it on others. His personality was too firm to need to compel anyone to agree with him.

#### Abram Tromka

The American artist Abram Tromka died on June 22. Tromka was born in Poland 58 years ago, and first exhibited in 1932 at the Brooklyn Museum. His works are included

Heinz Schultz was a man of books and of art. His adult life was spent in bookselling, in publishing and in art dealing. His place in the art world was, like his character, unassuming but firm.

He took the most advanced art of this century as a fact, seeing no need for the modern sensibility to defend itself either by radical ideas or by snobbery.

It was in this spirit that he was co-publisher of the two series, "Problems Of Modern Art" and "Documents Of Modern Art," which have helped disseminate in America an indispensable knowledge of the backgrounds of contemporary taste and thought.

Appreciating contemporary paintings and sculptures for their individual beauties, he belonged to that rather dwindling cult, the true art lovers.

Reflecting on Heinz I kept remembering the paintings of that artist I heard him speak the most about and whom he helped introduce into America. I mean Paul Klee.

Wasn't there a resemblance between Heinz Schultz and the Klee color print he and his wife once gave us? Both held the imagination through grace and gaiety, through wit and nuance, through their sure, unostentatious love—and proved the inessentiality of the large.—HAROLD ROSENBERG.

in the collections of the Metropolitan and Brooklyn museums, the City Art Museum of St. Louis and other important institutions throughout the country. In New York he was associated with the ACA Gallery where a posthumous exhibition of his work is planned for an early date.

# Fortnight in Review

## American Prints of the 20th Century

by Sam Feinstein

Beyond its importance as a half-century survey of American printmaking, the Museum of Modern Art's exhibition (to Nov. 14) of work from North and South America—125 examples chosen from its collection by William Lieberman, the museum's curator of prints—contains a significant contemporary section which, to quote Mr. Lieberman, "demonstrates the three chief characteristics of recent prints: emphasis on large scale, use of color and experimentation, followed by technical innovation. It is the vitality and enthusiasm of artists such as these that have made the past ten years the most exciting decade in the history of American printmaking."

This section is of special interest when contrasted with the changes occurring in post-World War II American painting; changes which, in at least two respects, seem a direct antithesis to the characteristics of the contemporary prints in this show.

The first difference—the appearance of color in prints at a time when so many abstract expressionists have relegated it to a tonal or black-and-white status is perhaps an outgrowth of the second, more profound schism. Seen in the exhibition's context, today's printmaker has produced, through his emphasis upon "experimentation" and "technical innovation", works of dazzling virtuosity rather than imaginative depth. America's avant-garde painters have, on the other hand, gone to an opposite extreme: their surfaces, deliberately denuded of ingratiating marks of craft, are at once more crude and more emotionally compelling. The print, which has until recently been considered the more intimate medium, asks now to be *admired* rather than *loved*, and painting, carrying the scars of the artist's committed grope toward new realities, attains an often poignant intimacy in its subjective revelations.

The print medium itself may, at first glance, seem responsible. The hardness of metal, wood and stone, the need for relatively direct, decisive manipulation by the printmaker, usually requires a planned, preconceived image-making, so as to minimize the necessity for major changes upon surfaces which cannot be covered over with additional layers of paint. Yet the earlier printmakers in this show—John Sloan, George Bellows, Edward Hopper, Childe Hassam—by maintaining concepts inherent in their paintings, manage to endow their prints with similar conviction without sacrificing their graphic character, and John Marin, in his 1913 *Woolworth Building* etching, achieves that staccato lyricism which was to become, in time, the strength of his watercolors.

The recent experiments in color seem to produce, for the most part, mere decorative embellishments, among notable exceptions being Adja Yunkers' *Dead Bird* (in slate blues, earth greens and browns), Bernard Reder's study of a girl, and Minna Citron's soft-ground etching, *Marine*, with its underwater films of green, turquoise and warm gray ochers.

There are many prints in the contemporary section which create textures through the use of already textured materials such as meshed wire and cloth, while others depend on raised white ridges upon the print to enhance its visual interest. Most of these techniques, however, thin the emotional impact of the prints by calling attention to their means, rather than to transcendent artistic ends. Often handsome and intense in surface, their inventive brilliance of execution becomes, in the end, a liability.

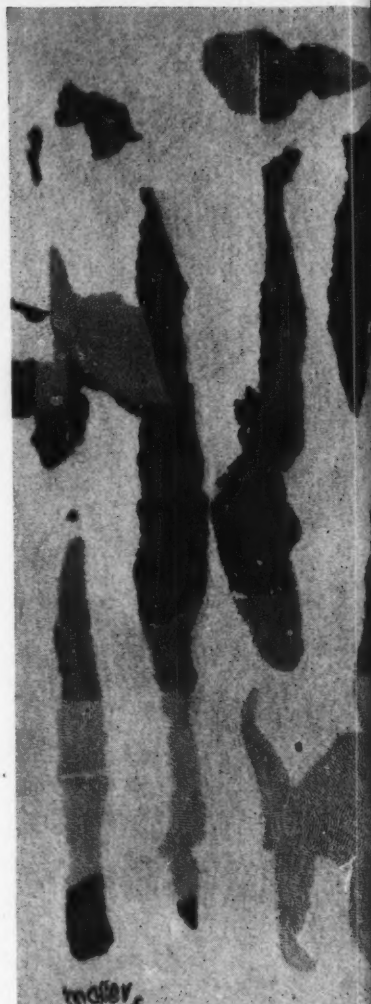
The exhibition, the first in the Museum's celebration of its 25th anniversary, includes various etching processes, lithography, woodcuts, wood engraving, serigraphs, the cellocut, and a separate section, dominated by Mexico's lithographs, of prints from Latin American.

## Accent on Rugs

by Martica Sawin

Out of an expert craftsman's reluctance to merely follow the traditional hooked rug patterns and her desire to find exciting new designs has grown one of those rare happy collaborations between the fine and applied arts. The collection of Accent Rugs on view at the Borgenicht Gallery until Oct. 16 is marked by a harmonious continuity between the design and execution. Gloria Finn who initiated the project and hooked the rugs by hand wisely selected artists whose work seemed adaptable to flat rug design, specifying only that it must "stay on the floor" and leaving them free choice in the matters of color and size. The inclusion of the artists' cartoons in the exhibition emphasizes the fact that Mrs. Finn has remained faithful to the spirit as well as the detail of each design, without imposing a personal interpretation, so that each rug bears the artist's individual stamp. However, she has employed her remarkable technical ability with true sensitivity and artistry in the translation of the design from paint to wool, using such devices as clipping, sculpturing and modeling to create textural variations which preserve the feeling of the original.

Fourteen rugs, designed by 12 artists, are exhibited here; among the designers are such painters as Milton Avery, Jimmy Ernst, Fannie Hillsmith, Hans Moller, and I. Rice Pereira, and the size of the entire participating group is much larger than the present selection indicates. If the enthusiastic response evinced by artists should be equaled by the public response, this project may well develop into an undertaking comparable to Lurcat's revival of the tapestry in France. It should be stressed that, despite their quality as works of art, these rugs are intended for the floor, not for wall-hangings. It is Mrs. Finn's aim to rescue the rug from the subservient role it occupies in most decorating schemes and to give it new glory. These small



Hans Moller: *Meteor*, hand-hooked wool

beautiful rugs should find a particular welcome in the contemporary house with radiant floor heating where large areas of floor coverings are not desirable and focal points of warmth and color are needed.

Certain of the artists have deviated very little from their manner of painting in making the designs. The two rich and striking rugs by Hans Moller are very close to his paintings as is the bright linear rug by Robert Knipschild and the *Harbor* by Stamos, with a particularly appropriate suggestion of an aerial topographical view. Others, such as Fannie Hillsmith, have had to modify their composition, simplifying and flattening the design, but retaining their individual style. Randall Morgan has gone further, making a very specific rug design, quite unrelated to his painting, a simple combination of varicolored circles on contrasting stripes, both provocative and subtle in its color transitions and juxtapositions. Regardless of the varying approaches each rug has the unmistakable quality of an artist-designed work, the individuality of an original painting.

There is much talk about the necessity for integration among the arts themselves, between art and industry, art and craft. The astonishingly successful results of this project, begun unpretentiously and without fanfare, point the way to many possibilities for further development along these lines.

## Weyhe Group

This group show serves aptly to "point a moral and adorn a tale", for it demonstrates clearly the fact that modern techniques have brought prints to an approximation of the character of a painting. Oils, watercolors and gouaches hang side by side with color woodcuts, wood engravings, lithographs, yet there is no impression of a sharp distinction in mediums. Two black and white etchings, a large and impressive self-portrait by Steg, and one of Sue Fuller's witty and brilliant linear intricacies, *Hen*, are on familiar grounds. But the black and white wood engraving, *Tiger*, by Misch Kohn, in its violence and drama, is a radical departure from the accepted status of a wood engraving.

Comment might be permitted for *African Mask* in watercolor and gouache by Edward John Stevens, the essence of an esoteric symbolism; for Frascini's *At the Coal Face*, a color wood cut, that has already achieved wide acclaim; Leona Pierce's color wood cut, *Stills*, an amusing conception, given intensity by its vivid color contrasts and the charming color lithograph of a child by Eleanor Coen.

Paintings by Bomar and Chi Kwan Chen are usually brilliant examples of filling vertical picture areas under the divergent tenets of Western and Eastern conventions. Other contributions by Harold Paris, Max Kahn, and Pozzatti are also commendable. (Weyhe, to Oct. 9—M.B. (A. I. Friedman, Sept.)—M. B.

## Peridot Group

The first autumn exhibition at the Peridot Gallery is composed of gallery regulars, each represented by a single work. Although a variety of styles are represented here, one senses a cleavage between those painters, whether American or foreign, who adhere to Parisian traditions of the easel picture and those who have made their commitment to recent American experiments in expressionism. Among the former group, there are three handsome pictures by Reginald Pollack, Leon Hartl, and Hanna Ben Dove, an Israeli painter now resident in Paris.

The Pollack work, *Standing Nude* (1954) incorporates this painter's favorite motifs—a tall, outlined figure within an interior scene—but executed in lighter color and designed in a "flatter" format so that more of the picture adheres to a two-dimensionality. Hartl's *Still Life with Fish*, painted in the Bonnard manner, shows a talent which has withstood the onslaught of recent fashion, perhaps sacrificing some of its own urgency in the process.

Three painters who show work in the abstract expressionist mode are Tatsuhiko Heima, Rollin Crampton and Weldon Kees. Crampton's picture is another of his grim, elusive and (after a concentrated look) rather boring gray studies. Kees' painting, a small abstraction in yellow and black which re-interprets some of the shapes which Gorky improvised out of Miro, makes one a bit nervous about its considerable dependence on recent forerunners. (Peridot, to Oct. 2.)—H.K.

## Charlotte Whinston

Condensing the impressions gathered on a whirlwind Artists Equity trip to Europe into a handful of composite vistas, Mrs.

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Whinston has attempted to convey the essential mood of a European city through the arrangement of a few distinguishing features into an abstract composition. The winding streets of Nuremberg, the watery passageways of Venice, the endless damp maze of the Roman catacombs, have been sharply observed by the artist and later translated into handsome, stylized abstractions. She also exhibits drawings of dreams and fantasies, traced with a fine pen and minute precision. (Pen and Brush to Oct. 15.)—M.S.



African mask, Bapende tribe, Belgian Congo.

## Pyramid Group

The members of the Pyramid group present an annual exhibition of their work which includes nearly 100 items by 23 members. Among the outstanding contributions to the show are Louis Finklestein's fine abstractions of the Maine coast, Bill King's nightmarish sculptures, the strongly composed, yet fluid, abstractions of Eugene Powell, the gentle, sunlit, perspectiveless, intimate scenes by Cicely Aikman, and the delicate, quaintly arranged still lifes of Edith Schloss. (Riverside Museum, to Oct. 24.)—M.S.

## African Sculpture

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and abdominal cavity designed to contain magic protective substance, the Bayaka figures by the long turned-up nose resembling the tusk of the rhinoscerous sacred to this tribe, and the Nigerian Ibo statues by their curved horns and the sword and cut off head under one arm. There are other objects peculiar to a particular tribe such as the Ashanti Queen Mother benches in the form of the crescent of fertility, the Bakuba cups with hollowed head resting on an abbreviated body or simply a leg or foot, and the small, delightfully inventive ivories of the Warega tribe, worn on the body as protective fetishes. The variations are endless, some marked only by a different arrangement of the hair, others closer to Buddhist art than to that of their adjacent tribes, but in each case every trait, even the smallest marking, corresponds to a religious superstition, and the tribal artists impart the intensity of these beliefs to their sculptures, endowing them at once with both magical and artistic properties. (Segy, to Oct. 29.) —M.S.

### Tomàs Harris

Majorca, the theme of these paintings, drawings and prints, suggests volcanic origin through almost continuous outcroppings of rocks and abrupt contours, its sparse vegetation appearing to struggle for sustenance from thin layers of soil. The artist's training, at the Slade School, London, is reflected in surety of line and compactness of design. If gnarled trunks of olive or carob trees thrust boldly through picture areas, a compensating balance of spatial and linear detail beneath and behind them integrates the whole canvas into unified expression.

A low color gamut, usual in these paintings, appears consonant with the bleakness of the landscapes, not so much intensifying it as responding to it. The simplified adjustment of planes and emphasis on structural soundness are not enfeebled by niggling detail. In a few landscapes, painted on glass, the translucence obtained brings a glow to the deep coloration. The brilliant hues of aloe plants, the sun-illuminated patio vines, the effective color contrasts in two decorative panels, are exceptions to the prevalence of somber notes, but the general impression of these landscapes is of a desolate world grimly contesting any effulgence of life. (Knoedler, to Oct. 23.) —M.B.

### City Center Group

This exhibition of oils presents a lively note of abstraction, but with so many personal interpretations that there is no common denominator of performance. The contrasts of this freedom of expression produce a stimulating effect. Colleen Browning's *Wall*, standing out of a demolition with its varied decoration; Robert Chapman's vehement color and jutting angles in *Table Setting* and James Dwyer's merging areas of light and color in *Reflections* are individual conceptions. The fragility of Fiumi Komatsu's *Cat and Lily* seems decidedly Oriental in these Western surroundings.

Philip Pollack's *East Side Funeral*, *Waiting Child* by Lucien Day and Alice Neel's *Eddie* all have an objective basis, deflected by a touch of fantasy. Elaine Sinnard's *Horse*, which might have come from the walls of Altamira; Ronnie Cutler's dramatic silhouette of *Black Castles*, and Charlotte Lermont's nonobjective *Winter*, all mark personal approaches both to subject matter

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and its rendering in skillful design. While one canvas by Alton Tobey appears tiresomely pretentious, his painting *Fish* is admirable. Other artists who make excellent contributions to the showing include Harriette Trifon, Buffie Johnson, Ralph Iwamoto, Anne Orling, Sidnee Livingston and Robert Anderson. The jurors were Theodore Stamos, Abraham Rattner, Lawrence B. Smith. (City Center, Oct. 6) —M.B.

### Elia Braca

In her first one-man show at this Village gallery-bookstore Elia Braca exhibits representational themes that are endowed with sincere, romantic expressionism. Their soft poetic intensity finds its most pleasing and subtle expression through such flower studies as *Calla Lilies* and *Ivy*, in which the artist's delicate color brushings establish firm emotional and structural relationships. *Seascape*, a simple, unpretentious painting approaches abstraction and is a personal observation of an oft-painted subject. (Morris, to Oct. 9) —A.N.

### Art in Interiors

At the invitation of the Midtown Galleries, six of the country's foremost designers have created interiors illustrating the use of contemporary American paintings and sculpture. In these elegant settings, handsomely installed and presented, great care has been taken to find paintings which accentuate a particular color scheme and which fit harmoniously into the general spirit of the decor. Of especial interest is Walter Dorwin Teague's use of a pale gold grid set several inches from the wall which frames and supports unusually spaced paintings in which the golden tones are repeated. Edward J. Wormley has illustrated various uses for small sculpture on the shelves and desk of a study where they provide a contrast to the bland lines of the furniture. The emphasis generally however, is on a scheme of interior decoration into which the paintings blend as unobtrusive accessories. (Midtown, to Oct. 13.) —M.S.

### John Loftus

Although he has been included in group exhibitions since 1952, his one-man show here is John Loftus' first.

It is a series of works referring to pastoral states of nature through an analogous nonfigurative imagery. In *Morning*, *Northwestern Pastoral*, and *Indian Summer* colors are quietly matted without dullness or monotony; forms, generally softened in contour, undulate gently in their backward-forward display. In the show's single contrast the piled and shredded bits of *Rubble* are relatively naturalistic, pervaded everywhere by a redness which heightens its mood.

*Oasis* seemed to me the most satisfying canvas here, its modulated forest greens setting off fire-red as a floating color-climax within a golden envelopment. (Artists, to Oct. 21.) —S.F.

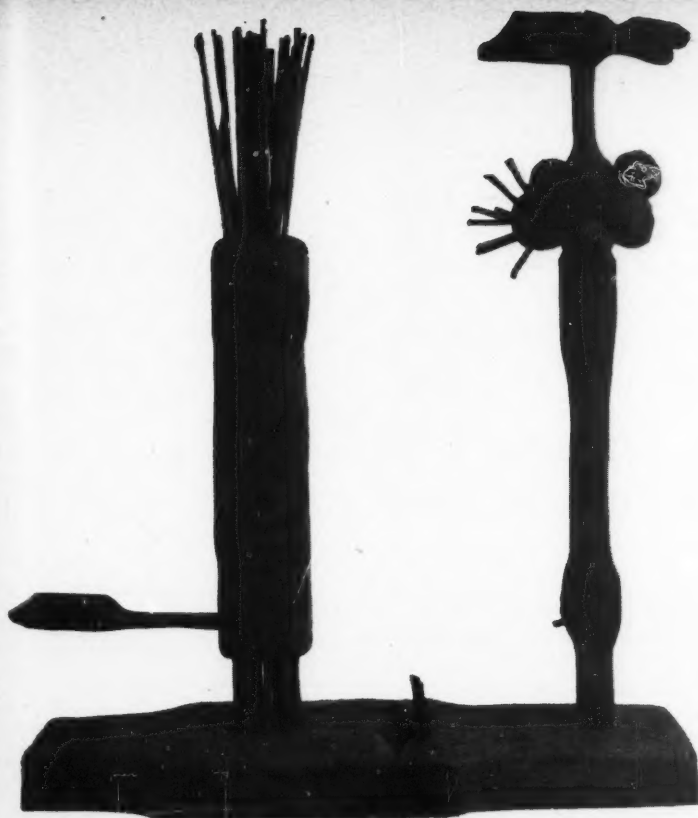
### Jeremy

The naturalism of the artist's work has been carried to the point of caricature. The structures are ical gardens, consists of t appendages, ing either branches, thrust from Some sprouting images of arrows. on zoological rounded, spears, or armor.

Within poised the vertical and various as to achieve activity, precise against intervals the half their relationship wood, a single example but under Oct. 9) —

### David

A firmly of image guish th morphic imitate r loose str cities an images a *Atlantis*, gleaming



Jeremy R. Anderson: Redwood sculpture, #17

### Jeremy Anderson

The natural growths of various woods have been carved by Jeremy R. Anderson into structures which suggest an abstract botanical garden. Like trees, his sculpture consists of trunks and limbs; unlike trees, the appendages are related ambiguously, seeming either to extend from the trunk as branches, or to puncture its body as shafts thrust from without.

Some are attenuated, cacti-like growths, sprouting fingers into space, or tall, totemic images datted with clusters of featherless arrows. Others (No. 1 for instance) take on zoological connotations: perhaps a rounded, pygmy pachyderm wounded with spears, or a menacing pillbox bristling with armor.

Within his premise of the simple form poised through a dominant horizontal or vertical axis, Anderson is both inventive and varied, spotting small accentuations so as to achieve silhouettes which, despite their activity, remain calm and uncluttered. A precise juxtaposition of focal interests against large areas of bareness creates intervals of visual silence which enhance the half-grave, half-whimsical dignity of their relationships. Teak, redwood, pearwood, and laurel are used, and, with a single exception, are left in an unpolished but undeniably finished state. (Stable, to Oct. 9)—S.F.

### David Lund

A firmly established personal idiom, lucidity of image and controlled technique distinguish this first one man exhibition. Biomorph forms which suggest rather than imitate natural elements are assembled in loose structures suggestive of unworldly cities and forests and wastelands. The images are serenely poetic, as the romantic *Atlantis*, with tenuous skeletal vestiges gleaming in the gray-green undersea light,

or the boundless heavenly summits of *Parnassus* and the delicate, lyric *Day of the Phoenix*. In the most recent paintings there is an attempt to establish a more complex space while the earlier work is limited to a flat decorative surface. (Grand Central Moderns, to Oct. 9)—M.S.

### José Guerrero

For his first New York exhibition Guerrero shows a selection of his recent paintings which are dominated by black forms derived from several contemporary abstractionists "floated" on fields of color to make strangely unanimated arrangements. The use of color here seems either garish or eccentric; one of the few successful works is #9, perhaps because it is least ingenious, content to use a bright red and pale yellow as a counterpoise to the ubiquitous black shapes. In some of the large works like #17, one can detect the impact of Motherwell's Spanish pictures, and in general Guerrero's works here are crowded with such reminders, evoked with a heavy hand, with neither grace nor new insight. (Parsons, to Oct. 16.)—H.K.

### Alvin Most

Most's work is a modern and transcendental kind of realism which *appears* abstract. His first one-man show has a great deal of expressive momentum which disgorges shapes in near-archaic fragments. While this in part may be due to the limitations of a casein medium, the shapes, which are the product of unformulated energy, cannot convey a statement. We are roused as by cannons. We have the implications of excitement and we have the targets—*Asbokan Landscape*, *Fish Beach*, *Incoming Tide*, etc. But it is as if the artist sought to escape the fanciful or the romantic *within his facts* by simply booming. What results can be, as *Pastorale* indicates, a banality, as seen from the other side of the mountain. (James, to Oct. 16.)—S.T.

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#### Kootz Group

The inclusion of paintings by the gallery's two new French artists, Soulages and Mathieu, in a show of work by the regular American members gives the exhibit the air of a nucleus of a contemporary international style, so thin is the dividing line between the nationalities, so similar are the basic approaches to art. However, the ultimate achievement of the French painters is a polished perfection of harmony and balance and, in Mathieu, elegant taste, while the American work is marked by less ease and urbanity, greater restlessness and vigor. The Mathieu is a graceful dash of black on a broad electric red field, the Soulages, a strong dark network against half-concealed luminosities; there is a gaudy kaleidoscopic swirl of color by Hans Hofmann with strong tactile values, and good examples of the other artists' work. Herbert Ferber's *Spheroid* illustrates the sculptor's masterful handling of symmetry, the tensions and precarious balance between the inward and outward pulls of gravity and the cutting of air as the sphere appears to turn through space. (Kootz, to Oct. 9.)—M.S.

#### Korman Group

Stimulating and varied, this opening show provides evidence of the artist's dual response to both nature and the creative act which transforms his environmental experience into a pictorial equivalent. Lester Johnson's yellow and black *Summer Tree*, for example, can be contrasted with Robert Conover's blue and black *Tree Branch*, Johnson's intensely felt, heavily pigmented brushwork, is patterned into a baroque arboreal rhythm, while Conover's thinly painted flat forms sweep upward in more Gothic thrusts. Yet each is a convincing personal statement.

Other exhibitors of oils include David Sawin (a dark, broad-stroked *The Pendulum*), Gretna Campbell, Vincent Longo, John Karcere, and Thomas George. The show is rounded out by work in casein, pen and ink, woodcuts (including Ross Abrams' *Tree*) and decorative enamels on copper by Paul Hultberg. (Korman, to Oct. 9.)—S.F.

#### Gallery 29 Group

This recently opened gallery, devoted to presenting the work of young or unknown artists, also includes a print workshop where the artists are able to execute their work and experiment with new techniques. The current exhibition includes a number of bold colorful monotypes by Helmut Kallweit and more stilted serigraphs by the same artist. C. B. Ross also exhibits some pleasant, fanciful monotypes and photographs of playful arrangements of linoleum scraps, nuts and bolts, and wire portraits. Heavy-handed oils by Eugene Payor and facile bits of abstraction by Harry Mathes complete the showing. (Gallery 29, to Oct. 2.)—M.S.

#### Matrix Group

An exhibition by young and still somewhat eclectic artists whose work ranges from relatively recognizable subject matter (Gerson Lieber's *The Rocking Chair*, Hart Yeagans' *Pensive Interior*) to semi-abstract and wholly non-figurative compositions, among them contributions by Sidney Zimmerman (*Minus Black*, with its Bonnard-like senuous flicker of color) Elinor Carroll, Wing Dong, Max Kahane and Frank Montgomery. (Matrix, to Oct. 9.)—S.F.

#### Alan Group

One of the notable features of this group exhibition of Alan regulars is Robert D'Arista's large painting, *Sun Bathers*, a brilliant work executed in subtle patterns of hot, burnt orange. D'Arista here again, as in the exhibition of Younger American Painters at the Guggenheim Museum, shows a talent which augurs well for the future.

In startling contrast is George L. K. Morris's *First Snow*, in which a banal image of a church in a winter scene, "cute" enough for a chic Christmas card, is just barely retrieved by the painter's favorite abstract devices. Also in the exhibition is Reuben Tam's *Straits; Stars*, a fragile work which fails in a grand manner; its pastel images lack sufficient structure to give them motion and therefore the picture becomes tenuous and impalpable. But Tam is still one of the more interesting painters.

The exhibition also includes Jack Levine's *Study for The Trial*. (Alan, to October 2.)—H.K.

#### Contemporary Arts Group

The Contemporary Arts gallery under the directorship of Miss Francis begins its 25th year of existence with a huge group show. Co-exhibiting sponsored artists with invited guests, largely new talent, the gallery displays some 100 works, a melange of artistic aims and materials. Some of the work is merely competent, some extremely mediocre, while a few are welcome surprises with artistic integrity and conviction. Among the painters I found rewarding were Cuthbert, Littlefield, Wolins, Twardowicz, Lunden, Lewen and Wellner. In a showing of this size, not yet hung, it is exceedingly difficult to appraise its true potential. The sculpture section has been given some distinction by the sound pieces of Hirsch, Konzal, and Cohen. It is the black Belgian marble piece, however, of Lily Ente that stands out in the array of stone and metal structures. (Contemporary Arts, to Oct. 15.)—A. N.



Sophy Regensburg: *Roof Tops*

#### Sophy Regensburg

These casein paintings of city scenes possess neither the milky opalescence often noted in this medium or another of its qualities, flashing brilliance. Their restrained hues seem to correspond to an uncompromising sobriety of intense veracity that gathers the complexity of streets and buildings into sound spatial design. Nicety of scale and variety of textures enhance the appeal of the paintings.

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horizontal strips of different colors divide background space, on which handsome still-lives of fruits and vegetables are painted. The device appears to emphasize their wealth of color and opulence of forms, the lowly onion splitting open its concentric folds as appealing as the luscious resplendence of the cut pineapple. In one collage the lower background is a painting of a newspaper, against which the delicate palor of a group of lemons holds its own triumphantly. (Davis Galleries, to Oct. 16.)—M. B.

## New School Faculty

This group presentation stands not only as a public viewing but probably serves as a means of introducing The New School's staff to prospective art students and assisting them in choosing an instructor. The painting styles are familiar, ranging from the decorative, abstracted city-scapes of Toney to the spherical preoccupations of non-objective painter Schanker. Graphic works by Brach and Frascioni are well worth seeing as are the marvelous illustrations of Eichenberg. The photography of Breitenbach speaks with great eloquence on war-torn Korea, while Abbott contributes one of her excellent personality studies, giving this department much authority. Lipton's work is the most satisfying of the group of sculpture which includes pieces by Pascual and Gross. Among other exhibiting teachers are Egas, Levi, Prestopino, Bacon, Stewart and Marcus. On the whole the artists have contributed quality works raising the level of this show above some of the previous ones. (New School, to Oct. 15.)—A. N.

## Corwin-Hoffman

Composed with an authoritative placement of pattern elements, Sophie Corwin's oils of still-lives are stated as simplified, flat color areas. An outstanding canvas is *On the Table*, in which yellow and black contrast with the softened hues of fruit-colors.

Harry Zee Hoffman is a Baltimore painter who depicts the life of the city (a sleeping derelict, kids on a carousel, night-prowling cats silhouetted over backyard fences) as a series of sensuously pigmented tableaux, heightening the moods of his pictures with stage-like lighting. (Creative, to Oct. 18.)—S.F.

## Tom Hops

His landscape paintings, which were on view through September, were labelled "Watercolor Impressions," an admirable definition. For, while they have none of the scientific adjustments of light and color of luminism or its desideratum of "instantaneous vision," their development in broken planes of harmonious color conveys the artist's sensitive response to the scene before him in a desultory freedom of movement. Distortion of objective detail permits its incorporation in a generalized statement, in which there is clarity of total impression. On only one paper, *Booth Bay Harbor*, is there vividness of color. The other landscapes are carried out in a latent richness of modulated hues, pale skies striking out detail, while in a view of *New York Harbor*, the soaring buildings assume a silvery, impalpable splendor. (Kennedy Galleries.)—M. B.



Tomás Harris: *Old Carob Trees*

## Buresch-Zacha

H. Buresch's oils, interpreting genre scenes and biblical incidents, approach saccharinity, but contain large-eyed figures which are curiously graceful and moving. Their harmonious tonality is enriched by luminous glazes of color.

William Zacha's watercolor landscapes are rendered as fragments of nature in direct washes re-enforced by ink outline. (Creative, to Oct. 13.)—S.F.

## Eggleston Group

Edward McDaniel's stark, decoratively designed paintings are among the more interesting works in a polyglot exhibition which includes Mildred Feinberg's cheerful paintings of children and more sombre works by her twin, Minna Andrews, and a deft, conventional still-life by Peter Heinemann. —M.S.

## Perdalma Group

Portraits by James Andrews in which an attempt at expressionist force has clumsily miscarried; Edward Zutrau's flattened, colorful, insensitive still-lives, and badly painted abstractions by Fred Boswell add up to a disappointing opening exhibit. (Perdalma, to Oct. 8.)—M.S.

## William Cowing

Rapid development, apparent in this exhibition, has left this artist with indeterminate, but promising essays in various styles. I found that he handles lyrical, momentary images, such as *Gems of Midnight City* with dexterity while his genre scenes tend to be stiff and too literal. A religious painting, *Simon's Catch* has an archaic honesty which is not completely effectual due to Cowing's overzealous use of high glazes and "modern" divisions of form. (Wellons, to Sept. 18.)—D.A.

## Willard Group

The recent exhibition of paintings and sculpture by this gallery's regulars had a pre-dawn look, grays and low tonalities governing nearly all the paintings, with exceptions by Lee Mullican, whose yellow-rayed *Oblique of Agawam* seemed a sunny breakthrough in the ensemble, and Morris Graves' bird-theme *Ecstatic Garden*, one of his more colorful oils, heavy in pigment (for him) and fuller in the expression of physical substance. Other exhibitors included Mark Tobey, Rudolf Ray, Thurlow Conolly, Gene Charlton and sculptor David Smith. (Willard)—S.F.

## Albert Pucci

The age-old streets and facades of Italy are this artist's subject matter. Working with a facile palette knife he knits tightly organized semi-abstractions, in warm greys and ochers, heightened by cool, blue color

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notes. Given to sensitive and evocative interpretations, Pucci lacks the inventiveness to dig into his decorative abstractions for greater meaning. They are a bit too conventionally observed, leaving one with the feeling that he has but disguised the appearance of things and given them an abstract look. One picture, *Assisi*, with its black-frocked priests in a Renaissance setting, is more convincing and thus has deeper artistic merit. *Roman Market* also presents a more imaginative and related use of form, as the abstract umbrella motifs carry the eye rhythmically throughout the canvas in a more personal manner. (AAA, to Oct. 13.)—A. N.

#### Lawrence Blair

These watercolors maintain a nice balance between a record of observed fact and an imaginative interpretation of it in pictorial terms. Omission of irrelevant detail emphasizes the essential character of the scenes depicted. Crisp definition of forms and fluent brushwork build up harmoniously related color patterns that bring animation to all the papers. (Grand Central, Van. Ave., to Oct. 8.)—M.B.

#### Art Miller

These watercolors convey a *joie de vivre* through their spontaneity and sparkling color. Yet surety of craftsmanship subdues their vibrant details to coherency of pattern. Even the lamp post leaning out at a precarious angle, or the coiling smoke columns from factory stacks that seem to reach the upper ether are made to come to heel in continuity of expression. The plangency of the color and its rich substance suggest a mingling of gouache. (A. I. Freidman, Sept.)—M. B.

#### Isidora Newman

A 70 year old painter, who exhibited in various parts of the world, makes her charming debut of watercolors in this gallery with "old world" scenes of New Orleans which she calls "spirituals." In such boldly conceived pictures as *Home at Last* she reveals the usual naive simplicity and expressive color that are the earmarks of most so-called primitives. Often gay and witty pictures, they appear more dedicated to inducing delight and smiles than to giving real esthetic pleasure. (Crespi, to Oct. 9.)—A. N.

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Ennio Morlotti: *Bulls*

#### Viviano Group

The first fall show at the Viviano Gallery is a selection of work by Italian and American painters and sculptors. Most impressive is a group of five drawings by Joseph Glasco: four rotund nudes and a cat, executed with a spare, sensitive draftsman-ship, and with a wit and mastery far superior to his achievement as a painter. They establish Glasco as the closest American counterpart to the late Paul Klee.

Included in the exhibition is an early work, 1949-50, by Cremonini, entitled *See-Saw*, more interesting for its insight into his personal development than for its own sake, lacking as it does the interest of his recent paintings. Another interesting painter here is the Italian Morlotti, who shows a work called *Bulls*, executed in brilliant greens, purples and browns. (Viviano, through Oct.)—H. K.

#### Kottler Group

Eight painters are represented in this group offering and their work contains high and low points. On the abstract side the canvas entitled *Winter Freight* by Paul Hollister stands out as the most mature effort of the artists shown. Its white surface, fractured by fragile color forms, displays excellent plastic control and economy of means. The still lifes of Mark Scheiber are courageous color attempts but remain too sketchy to be entirely satisfying. One lone portrait by Rene Sturbelle is of note as are the landscapes of John Mucciariello. Others included in this show are Schubert, Olievsky, Szabo, and Bie. (Kottler, to Oct. 7.)—A. N.

#### Midwest Printmakers

In an exhibition of prints by artists from the midwest, works by Emil Weddige, Arthur Dashaies, and Dean Meeker are outstanding. The midwest is even stretched a bit to include Mississippi's Reginald H. Neal, who is represented by two of the most fragile works in the show. Lee Chesney's *Delegation*, an etching in hot reds and orange, strikes one as an unfortunate effort to adapt the Gorky-deKooning line

in abstract painting to a medium in which their forms become empty clichés. (Contemporaries, to Oct. 16.)—H.K.

#### Meyer-Lauritzen

F. Hildbridge Meyer shows small, poetic studies in a print-wash medium, and larger, rather awkward oils which combine abstract forms with circular montages of photographically rendered symbolism.

Frederick Lauritzen's oils have a waxy richness, being segmented into decorative patterns which cut up his subject matter—still-lives, landscapes, pensive human heads in allegorical contexts—into patches of harmonious and often ingratiating color. (Creative, to Oct. 6.)—S.F.

#### Peter Galioto

In his collection of paintings of North Africa, Peter Galioto eschews all suggestion of the political and social conditions which make this restive area a current trouble spot, and focuses his attention on the pictorial beauties of the landscape and the picturesque aspects of the towns and their inhabitants. He is successful in conveying the local atmosphere, the aridity, the semitropical light, the shrouded figures and sun-baked buildings through his simple, fresh and direct style. (Wellons, Oct. 4-16.)—M.S.

#### Behdri Rahmi Eyuboglu

Sponsored by the Turkish Government Information Office, the recent exhibition of paintings and textiles by Bedri Rahmi Eyuboglu revealed an artist whose striking design sense and fertile imagination have combined to produce decorative figure patterns which are often stunning in their richness and variety.

Out of his interest in Turkish rugs, an admiration for Gauguin's depth of color, Dufy's economy of statement and a formal training at the Andre Lhote studio, Bedri Rahmi arrives at pictorial interpretations which express his native rural and folk themes with a witty and versatile directness. The results, nearly always charming, are usually tinged with psychological inferences as well. Only in his few attempts at "serious" paintings does the artist fail to convince; these works seem heavy and overlabored. (Wildenstein)—S.F.

#### Frederick A. Martin

A new gallery, the Truda, makes its debut with a handsome first one-man show by Frederick A. Martin. Without completely eliminating naturalistic points of reference, Martin's oils are essentially abstract, stated with a fluent and confident draughtsman-ship and enriched by romantic color-overtones. Low in key (earthen hues are predominant) the paintings depend upon black for their primary impact—calligraphic black lines as space-object definers, or broadly brushed blacks, sometimes grayed into areas of reticence, as a foil for the more lustrous darks. (Truda, Oct. 8.)—S.F.

#### Grand Central Founders' Show

The 32nd annual Founders' Exhibition at the Grand Central Galleries consists of work contributed by artist members of that organization, painters and sculptors, which will finally be awarded to its lay members by a system of drawing. This fact gives an extra fillip to the diversified showing, as it suggests both choice and chance.

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#### An inclusion of accomplished portraiture

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#### Dan S

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ical gesture combine to convey vital characterization. Among the artists making distinctive contributions to this listing are Erik Haupt, Molly Guion, Sidney Dickinson, Alphaeus Cole, Grace Annette Du Pre and Bradshaw Crandall.

Many of the landscapes shown produce an inescapable impression of the artists' sensitive reactions to their themes and their possession of resources to express them in highly personal terms. From a number of such commendable landscapes a few might be cited: by John Wheat, Roy M. Mason, Kenneth Bates, Ted Kautzky, Hobart Nichols, Chen-Chi, Robert Strong Woodward, Frederic Whitaker, Sandy Sutherland and Syd Browne. An unexpected inclusion is a landscape by the Hudson River artist, Jasper Cropsey, a reminder of the early struggle for a native artistic language.

Casual selection of appealing items comprise Paul Riba's amusing surrealist *Fish*; Priscilla Roberts' imaginative *Caravel*, distinguished paintings of nudes by Julius Rolshoven and Olin Olinsky; sculpture by Paul Manship, Allan Clark and Brenda Putnam. Flower pieces are by Elise Ford, Florence Julia Bache, Lodewyck Bruckman and Maud M. Mason. (Grand Central, Van. ave., to Nov. 4.)—M.B.

#### Babcock Group

Paintings and watercolors which run the gamut of expressionist, neo-realist and semi-abstract clichés. Included among the group are Henry Botkin, Irving Marantz, George Ratkai, and Charles Sibley. (Babcock, to Oct. 23.)—H. K.

#### Dale-Joe

The current interest in calligraphy among abstract painters has for the most part resulted in large, "spontaneous," expressionist images after the manner of Franz Kline. Nothing could be more remote from this frank and brutal imagery than the paintings, watercolors and wall hangings by the Chinese artist Dale-Joe, who makes his first N.Y. appearance this month.

Dale-Joe arrives on the scene with a reputation already established in San Francisco and in Japan, where his works were recently sent by the San Francisco Museum to be exhibited in Kyoto. Among contemporary artists in this country, his work is closer to Mark Tobey's than any other American, and like Tobey, he uses a rash of minute details derived from traditional Chinese calligraphy to form a highly decorative texture. His characteristic device is to use a long, narrow, horizontal (or very tall vertical) panel, covered with fragile explosions of color on which these tiny images are imposed. The horizontal paintings, executed in grays, whites and blacks, all have a landscape feeling, though none of the works have any trace of representational forms.

The whole effect of these paintings, especially in the enormous wall hangings, is one of ambitiousness drastically overreaching itself. For all the fineness of his quasi-calligraphic manner, it remains decorative and somewhat frivolous, and painting after painting evaporates into a tenuousness and prettiness from which there is no painterly structure to retrieve it. (Urban, to Oct. 31)

—H.K.

#### Dan Samuels

In his first solo show, Samuels displays paintings that are impressive for their

strong sense of structure and firm pictorial grasp. Landscapes and figures are brushed with tender deliberate sensitivity through which he seeks a balanced and coherent arrangement of semi-abstract form. Color, inventively placed into simple, abstract patterns, is never violent or arbitrary but shows a regard for subtle harmonies, both rational to the mind and pleasing to the eye.

In a dark color mood, *Orchard* builds up soft nuances of greens, blues and yellows into a handsome and satisfying design. *Harvest* is intriguing with its flat figure shapes poised in a field of spatial blue, achieved through great economy of means. In some of the pictures painted in a lighter key Samuels tends to become too decorative and loses his careful and distinctive color relationships. The source of his art derives from cubism (as can be seen in *Rain*), and possesses the restraint of that period. (Roko, to Oct. 14.)—A.N.

#### Lila Katzen

A former student of Hans Hofmann, this painter's first one-man show swings from a non-objective approach to one possessing literary content. It is in her earlier, more abstract work that the artist shows an individual vision. Filled with subtle fantasy these paintings are marked by a spontaneity of color and a vibrant use of calligraphy to delineate their strange forms. In the recent work this artist feels obliged to strike closer to nature and introduces recognizable subject matter in a more decorative patterning of color and form. Her problem appears to be one of synthesizing her inherent sense of fantasy, completely abstract, with a new need for recognizable pictorial form. In the end it is her earlier paintings such as *Tiger*, *Tiger* and *Little Quairie* that make the best impression. (Peter Cooper, Oct. 4 to 29.)—A. N.

#### De Hirsh Margules

His new Chinatown series of caseins and water colors are called "time paintings" and the artist himself explains this term. "Imagine," he says, "Claude Monet painting his *Haystacks* in the morning, noon, and evening, then combining all three paintings onto one canvas, with three interdependent sections representing the different times of day. Color, then, of course, becomes a symbol of time, of mood change. In sum, I'm trying to evolve a symbolic use of color and design that describes time as predictably as perspective describes space."

Although Margules has been experimenting with time-painting for years, this group seems to lack that sense of full achievement which many of his earlier, less intellectualized expressions attain. One reason for their current dilemma may be their split personalities. Although the brilliant colors—flaring oranges, yellows, crimsons, violets—have been shifted dynamically across the picture surfaces as interpretative rectangular patches which often seem to light up the buildings in the street scenes as if through some inner source, the buildings themselves seem relatively literal in form, like vari-colored cutouts, as yet unabsorbed into a pictorial concept which can weld them, together with skies and streets, into an independently alive oneness in paint. (Gallery 75, to Oct. 30.)—S.F.



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## Where to Show

### National

**Birmingham, Alabama**  
15TH ANNUAL JURY EXHIBITION WATER COLOR SOCIETY OF ALABAMA. Birmingham Museum of Art, Nov. 13-Dec. 10, 1954. Open to all artists. Media: water color, tempera, casein, gouache. Fee \$1.00 each painting. Jury. Prizes. Entry blanks due October 28. Entries due November 1. Write Belle Comer, Birmingham Museum of Art, City Hall, Birmingham, Alabama.

**East Orange, New Jersey**  
AMERICAN ARTISTS PROFESSIONAL LEAGUE OF N. J. & CONGREGATIONAL CHRISTIAN CHURCH. Nov. 29-Dec. 11. Paintings of a spiritual nature to be shown at the church. Media: oil & watercolor. Entry fee: \$2. Jury; prizes. Entries due: Nov. 22 at the church, 26 S. Harrison St., East Orange, N. J. Write to Mrs. Wm. H. Burrill, Hotel Marlborough, East Orange, N. J.

**Flushing, New York**  
24TH ANN. FALL EXHIBITION. ART LEAGUE OF LONG ISLAND. Nov. 14-20. Members only. Entry fee (including membership): \$7. Media: oil, watercolor, pastel, sculpture, ceramics. Works due: Nov. 6. Jury. Awards. Write: Frederick Thompson, Chairman, Art League of Long Island, 143-16 Forty-first Ave., Flushing, L. I., N. Y.

**Huntington, West Virginia**  
AMERICAN JEWELRY AND RELATED OBJECTS 1955. Huntington Galleries. Feb. 6-27. Media: stones, enamels, wood, plastic, etc. \$1500 in awards. Write The Huntington Galleries, Park Hills, Huntington, West Virginia.

**New York, New York**  
CREATIVE GALLERIES MONTHLY GROUP SHOWS. All media. Entry fee. Write to Creative Galleries, 108 West 56th Street, New York 19, N. Y.

**New York, New York**  
MORRIS GALLERY GROUP EXHIBITION. Oct. 18-31. Painting. Jury; fee. Awards: one-man shows. Entry blanks due Oct. 5; work Oct. 14-15. Write to Morris Gallery, 174 Waverly Place, New York 14, N. Y.

**New York, New York**  
AUDUBON ARTISTS 13th ANN. National Academy Galleries. Jan. 20-Feb. 6. For artists working in the U. S. Media: oil, watercolor, casein, pastel, graphics, sculpture. Fee: \$4. Jury. Prizes: medals & cash awards. Entry cards & work due Jan. 6. Write: Gladys Mock, 24 Washington Sq. No., New York 11, N. Y.

**New York, New York**  
ALLIED ARTISTS OF AMERICA 41st ANN. Nov. 17-Dec. 5. National Academy Galleries. Media: oil, watercolor, sculpture, casein, pastel. Entry fee: \$7. Refund if rejected, \$4. Jury; prizes. Entries due Nov. 4. Write: Charles J. Romans, 333 West 56 St., New York 19, N. Y.

**New York, New York**  
39TH ANN. EXHIBITION & 16TH ANN. MINATURE EXHIBITION. Kennedy Galleries. Feb. 4-26. Media: prints (intaglio, relief, planographic, no serigraphs). Juries. Prizes. Entry fee. Entry forms due: Nov. 24. Work due: Dec. 1, at office of Society of American Graphic Artists, 1082 5th Ave., New York 28, N. Y.

**New York, New York**  
88TH ANN. EXHIBITION, AMERICAN WATER-COLOR SOCIETY. National Academy of Design. April 6-24. Open to all artists. Media: watercolor, pastel. Fee: \$5. for 2 labels. Jury. Prizes: cash & citations. Work due: March 24. Write: Cyril A. Lewis, 175 5th Ave., New York 10, N. Y.

**New York, New York**  
9TH LILLIPUT QUARTERLY, SMALL PAINTINGS. Nov. 3-19 & Nov. 24-Dec. 10. Media: all. Awards: one and two-man shows. Entries due: Oct. 6 & 8, 3-7 p.m. Lilliput House, 231 1/2 Elizabeth St., N. Y. C.

**New York, New York**  
130TH ANN. EXHIBITION. National Academy of Design. Feb. 24-March 20. Media: oil & sculpture. Members & nonmembers. (Graphics & watercolors for members only.) Work due: Feb. 10. Write to Vernon C. Porter, National Academy of Design, 1083 Fifth Ave., New York 28, N. Y.

### Regional

**Clinton, New Jersey**  
FIRST STATE EXHIBITION. Hunterdon County Art Center. Oct. 31-Nov. 30. Open to all N. J. artists. Media: oil. Jury. Cash prizes. Entries due: Oct. 20. Write: Hunterdon County Art Center, Clinton, N. J.

**Decatur, Illinois**  
11th ANNUAL EXHIBITION OF CENTRAL ILLINOIS ARTISTS. Jan. 30-Feb. 27. Decatur Art Center. Open to artists within 150 miles of Decatur. Jury. Prizes. No fee. Entry cards and work due January 15. Oils, water color, sculpture. For information write Decatur Art Center, Decatur, Ill.

**East Orange, New Jersey**  
4TH ANNUAL STATE EXHIBITION, Art Center of the Oranges. Mar. 6-19. Open to all New Jersey artists. Media: oil and watercolor. Fee: \$3 per entry (limit 2). Jury. Cash prizes.

Entries due Feb. 16. Work due Feb. 19 and 20. Write James F. White, 115 Halsted Street, East Orange, N. J.

**Madison, Wisconsin**  
20th ANN. WISCONSIN SALON OF ART. Nov. 22-Dec. 15. Open to Wisconsin artists. Media: oil & tempera, watercolor & paste, graphics & sculpture; work executed in last 2 years. No fee. Jury; prizes. Deadline for registration: Nov. 1. Write to the Union Gallery committee, 770 Langdon Street, Madison, Wisconsin.

**Massillon, Ohio**  
19TH ANNUAL NOVEMBER SHOW. Oct. 31st to Nov. 30. All Media. No fees. Jury. Awards: Baldwin Purchase and others to be determined. Entries due thru Oct. 23. Write The Massillon Museum, Massillon, O.

**Milwaukee, Wisc.**  
34TH ANNUAL EXHIBITION OF CRAFTS. Nov. 5-Dec. 2. Layton Art Gallery. Open to craftsmen now resident or former residents of Wisconsin. Jury. Entries due before Oct. 18. Write Dorothy Meredith, 2932 N. 69th St., Milwaukee, Wisc.

**Norfolk, Virginia**  
IRENE LEACHE MEMORIAL ART BIENNIAL. Feb. 6-Feb. 27. Open to Virginia & North Carolina artists not before exhibited in Norfolk. Media: oil & watercolor. Entries due: Jan. 17-24. Jury; prizes. Write to Chairman of the Art Biennial, Mrs. Louis I. Jaffe, 7440 Pinewood Lane, Norfolk 5, Virginia.

**CALIFORNIA WATER COLOR SOCIETY.** 34th National Exhibition of Water Color Painting. Oct. 30-Nov. 30, San Diego; Jan. 14-Feb. 11 Pasadena. Open to members of Calif. Water Color Society only. Jury; prizes. Entry fee: \$1.50 maximum. Entries due: Sept. 25. Write to Howard Clapp, secretary, 2410 N. Myer St., Burbank, California.

**Topeka, Kansas**  
9TH MULVANE ART CENTER ANNUAL EXHIBITION OF OIL PAINTING. Nov. 17-Dec. 17. Open to residents of Nebraska, Missouri, Oklahoma and Kansas. No fee. Jury. Purchase awards. Entry blanks due before Nov. 1. Work due between Oct. 17 & Nov. 1. Write Jolee Houx, Mulvane Art Center, Washburn University, Topeka, Kan.

**White Plains, New York**  
24th ANN. EXHIBITION, WESTCHESTER ARTS & CRAFTS GUILD. County Center, Nov. 15-Nov. 22. Open to residents of Westchester County. Annual dues: \$5.00; no entry fee. Media: oil, watercolor, sculpture, graphics, crafts. Prizes in all media. For entry cards write Mrs. Ann O. Livingston, secretary-treasurer, Westchester Arts & Crafts Guild, County Center, White Plains, New York.

**Youngstown, Ohio**  
AUTUMN ANNUAL FOR AREA ARTISTS. Butler Institute. Nov. 7-Dec. 19. Open to artists within 25-mile radius of Youngstown. Media: oils, watercolor, pastels, drawings, prints, ceramics, sculpture & crafts. No fee. Prizes. Entries due: Oct. 31. Write Secretary, Butler Institute of American Art, Youngstown, Ohio. SEVENTH ANNUAL CERAMIC SHOW. Butler Institute, Jan. 1-30. Open to residents & former residents of Ohio. Media: ceramics & sculpture. Entry fee: \$2. Packing charges: \$2 each crate. Jury; prizes. Entries due: Dec. 19. Write the secretary, Butler Institute of American Art, Youngstown, Ohio.

### Masters for Charity

Rembrandt, Daumier, Gainsborough, Corot, Van Gogh and Picasso are among the masters whose work will be shown at the Country Art Gallery, Westbury, Long Island, from Oct. 4 through the 17th, as a benefit for the non-profit North Shore Hospital. Theodore Rousseau Jr., curator of paintings at the Metropolitan Museum, selected the exhibition from private collections in Long Island's North Shore area. Admission is one dollar.

### New Galleries

The Truda Gallery has opened at 6 Morton Street in New York's Greenwich Village, and nearby the Galleria Pierino has opened at 127 Macdougall Street. . . . the Four Directions Gallery has commenced operations at 114 Fourth Avenue in N.Y. The San' Clauss Gallery has opened at 128 East 72 Street, New York, under the directorship of Elise Clauss.

### Who Won

Jean Seidenberg took first prize (\$200) in the Louisiana Art Commission's 13th annual state art exhibition in Baton Rouge. Lin Emery and Elliott R. Twery won second and third prizes, respectively.

## Letter

### Paradise

To the Editor:  
Herman C. attack on for a coun that many by this ex area of tr phasis on overshado growth of

It is a when art There is Woodstock none of t town or t number o and, of musicians munity to becomes bound to who tend profession the same with this the comm place. U exists thou appear th over and tray. But is a super stock Art of it, it i the lack force of the will assert

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The comm Jewish T exhibition New York Jonathan DIGEST; A Museum art critic bane; Pa United Pr the art d YMHA; of the ter

## Letters

### Paradise Regained

To the Editor:

Herman Cherry's article "Paradise Lost," an attack on the Woodstock art colony, calls for a counter view. There is no question that many of the adverse factors presented by this excellent Woodstock artist have an area of truth. But to put the entire emphasis on these factors is misleading and overshadows the continuing constructive growth of the community.

It is a telling tribute to a community when art becomes its major commodity. There is little else to attract the tourist to Woodstock as it is an inland town, but with none of the geographic assets of Provincetown or the Hamptons. Yet an increasing number of business men, doctors, lawyers, and, of course, psychiatrists, as well as musicians and authors have found this community to their liking. When such a group becomes part of an art colony there is bound to be an increase of amateur painters who tend to identify themselves with the professional artist and try to function on the same level. There is nothing wrong with this were there effective leadership in the community to keep each in his right place. Unfortunately no such leadership exists today. Thus on the surface it may appear that the Sunday painters have taken over and art is served on an hors d'oeuvres tray. But it is well to remember that this is a superficial surface and if the Woodstock Art Association has suffered because of it, it is due to misdirection and not to the lack of significant art. The true art force of the community remains strong and will assert itself given the proper leadership.

But most important of all, Woodstock does have a large number of the country's best artists who continue to work with a sustained seriousness of purpose and who are acknowledged and honored throughout the nation. If at the moment many of these artists are too preoccupied with their own artistic problems to take the helm of an art community, it is understandable. But I am sure they know that the need for courageous leadership is paramount and the call will be answered. "Paradise Lost" somehow begged the question, and wasn't there something somewhere once written called "Paradise Regained"?

Fanny Ganso  
The Ganso Gallery  
New York and Woodstock, N. Y.

### Who's News

Dr. Laurence E. Schmeckebier has been appointed director of Syracuse University's School of Art, succeeding Norman L. Rice. Dr. Schmeckebier was formerly director of the Cleveland Institute of Art . . . John Hanlen has replaced the late Reginald Marsh as head of the painting department of the Moore Institute in Philadelphia . . .

The committee of judges for the American Jewish Tercentenary's contemporary art exhibition at the Riverside Museum in New York, which opens October 5, includes Jonathan Marshall, publisher of ARTS DIGEST; Abraham Chanin, docent of the Museum of Modern Art; Emily Genauer, art critic of the New York Herald-Tribune; Paul Mocsanyi, art critic of the United Press; Aaron Berkman, director of the art department at N.Y.'s 92nd Street YMHA; and Nancy P. Dryfoos, chairman of the tercentenary's fine arts committee.

## Auctions

### Little Known Works of Masters

The important collections formed by the late Katherine Deere Butterworth of Moline, Ill., will be offered at public sale at the Parke-Bernet Galleries in New York, October 20-23. Virtually all the collection was housed in the Butterworth mansion and comprises about 40 paintings of Dutch, British and French schools, as well as furniture, tapestries, and objects of art. It is one of the notable collections of the Middle West and very little known to the public. None of the works in the collection has ever been loaned for public exhibition after its acquisition. The paintings include Frans Hals' *Portrait of a Man*, painted about 1655-56, Pieter de Hooch's *Interior with Woman Nursing a Child*, a signed work executed about 1663, and a Rembrandt *Self Portrait and Atelier* of 1633-34. The British works include a Constable, a Reynolds, and a Gainsborough and the French include two Corots, among many others. The works are on exhibition from October 16.

Painter Marion Greenwood of Woodstock and New York has been appointed visiting professor of fine arts at the University of Tennessee at Knoxville for the coming year. While in residence there she will do a mural for the new student center building . . . Anton Refregier has completed another mural on canvas for the synagogue at Hillcrest, Long Island, where last year another of his ceramic murals was installed.

## Auction Calendar

October 9, 1:45 P.M. Parke-Bernet Galleries. 18th century American furniture & decorations, the collection of Maurice Rubin, Brookline, Mass. Exhibition from October 2.

October 13 & 14, 1:45 P.M. Parke-Bernet Galleries. First editions of American & English authors. Library of the late George A. Zabriskie, New York. Exhibition from October 6.

October 13 & 14, 1:45 P.M. Parke-Bernet Galleries. Chinese & Japanese art. Property of Ury Gertsenstein & other owners. Exhibition from October 9.

October 15 & 16, 1:45 P.M. Parke-Bernet Galleries. Renaissance gilded silver, Meissen porcelain, oriental & savonnerie rugs. From the estate of the late Mrs. Frank V. Storrs & other owners. From October 9.

October 20, 1:45 P.M. Parke-Bernet Galleries. Franklin autographs & book printed by Benjamin Franklin. Estate of the late Arthur Bloch, Philadelphia. Exhibition from October 14.

October 20, 8:00 P.M. Parke-Bernet Galleries. Dutch, British & French paintings, including Hals' *Portrait of a Man*, Pieter de Hooch's *Interior with Woman Nursing a Child*, a *Self Portrait and Atelier* by Rembrandt, and works by Bouts, Reynolds, Gainsborough, Corot, & others. Collected by the late Katherine Deere Butterworth. Exhibition from October 16.

Edward Chavez has been appointed as an instructor of painting and drawing at the Art Students League for the 1954-55 season. William Pachner has been appointed curator of the Florida Gulf Coast Art Center in Clearwater, Florida, for the 1954-55 season. Both artists are scheduled for one man shows at the Ganso Gallery, Chavez in March and Pachner in January. Painter Esteban Vincente has joined the art faculty of the University of California.



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## On the Material Side by Ralph Mayer

### Painting Outdoors

For the full scale portable painting outfit I believe one can do no better than to purchase the standard outdoor easel as basic equipment. Such "creative" devices as strapping the canvas (find a good strap with soft handle), to the lightest yet steadiest easel for one hand, with stool and/or paint box in the other hand, and over the shoulder a canteen (if you use water color) and/or a bag (from the army and navy stores) containing palette, (folding ones with deep wells are good) cup, brushes (wrapped very carefully in paint rags), clamps, pencil, knife, newspaper (for standing on damp spots) etc. There are many variations in which ingenuity and inventiveness enter, and many other little items to add perhaps, but all should be compact, light and convenient. Clothing needs, such as shade hats, insect repellent, and comfort are matters learned through experience.

Outdoor easels are always a compromise between portability and stability; the best are the standard models because they are the survivors of age-long development. Besides, by the time one succeeds in inventing and perfecting improvised easels (usually based on a camera tripod) and has it working to one's satisfaction, the time and money expended is usually much more than anticipated. Most oil sketch boxes from the shops, however, particularly some of the modern ones, can stand a little improvement. But nowadays, complete outdoor equipment is not so frequently used as is the minimum outfit, where simplicity and light weight are the keynotes; a flat folding stool, a small, pocket-sized box of colors and something to paint on.

For watercolor, even in large sized sheets, if the paper is the good heavy-weight kind that does not require stretching, a piece of cardboard or the portfolio itself will substitute for a drawing board, at a fraction of the weight, even of the "lightweight" balsa wood variety. Spring paper clips or spring clothespins are the best fasteners.

One of the most useful mediums for sketching is pastel. The simplest kind of portable color-note outfit is a flat

box (say a flat fifty cigarette tin) of selected useful pastels, and a large-sized, slick-paper magazine, between the pages of which, the paper and finished sketch can be carried. In windy weather add a few rubber bands and paper clips. Pastel is also invaluable for sketching in the studio work, and in working up ideas and also for trying out various line and color effects during the development of an oil painting. It can be quickly applied to dried oil paint without fuss or preparation and easily sponged off without harm. Pastel is less flexible, it is a more set and pre-colored medium than watercolor for colornotes, but it has a few advantages of its own in other directions. One of these is the way a single start can be worked up, rubbed off, reworked, and altered almost indefinitely to get effects that might use up many sheets of false starts at watercolor. And gouache and casein paints also have similar technical advantages over water color in that false starts can be obliterated and ideas developed by overpainting. However, watercolor still remains the most popular all-around tool for the direct recording of impressions and observations, because its optical properties and its mode of use seem particularly appropriate and sympathetic to the average artist's purposes.

### Sketches in Oil

Materials and equipment for sketching in oil are abundantly provided for by the shops and little can be added to what is common information on this point and what I have said above. A helpful rule to follow under all ordinary circumstances is to confine oil sketches on canvas boards to one or two sizes thus avoiding much trouble in the transportation, shipment, storage and general handling of a number of miscellaneous sizes. Proportions should be selected from the viewpoint of enlarging sketches to stock sizes. Unless one is satisfied to use the small boards that can be slid into grooves of the conventional oil-sketch box, canvas tacks or some other gadget will be necessary to transport wet canvases, and this is where the need for a regular, habitual size is apparent.

### Artists Bazaar

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# Calendar of Exhibitions

- ALBANY, N. Y.**  
Institute to Nov. 8: The Rogers Group; Oct. 5-18: L. Argiro; Oct. 19-Nov. 1: F. Martin.
- ANN ARBOR, MICH.**  
Univ. Museum Oct.: The Classical Motif; Oct. 10-31: Mid-Century Fr. Pig.
- ATHENS, GA.**  
Museum Oct.: Faculty Show.
- BALTIMORE, MD.**  
Museum To Oct. 10: American Scene; Oct. 5-Nov. 14: Hans Hofmann.  
Walters Gallery Oct. 9-Dec. 6: 18th C. Porcelains.
- BATON ROUGE, LA.**  
Old State Capitol Galleries To Oct. 11: La. State-wide Annual.
- BEVERLY HILLS, CAL.**  
Frank Perls Gallery To Oct. 16: Giacomelli.
- BIRMINGHAM, ALA.**  
Museum To Oct. 14: The Reformation and Counter-Reformation.
- BLOOMFIELD HILLS, MICH.**  
Cranbrook Academy To Oct. 25: G. Chamberlain, sculpture.
- BOSTON, MASS.**  
Brown Gallery, Oct. 4-23: T. Morin. Childs Oct.: Chinese Pigs. Doll & Richards Oct. 11-23: S. M. Weber.  
Institute of Cont. Art To Nov. 7: Younger New England Painters.  
Museum To Oct. 24: Printmakers Annual; Oct. 1-Dec. 5: Paul Signac.  
Vose Gallery To Oct. 16: H. Rotenberg.
- BUFFALO, N. Y.**  
Albright Gallery To Oct. 10: Round Coll.; Oct. 3-31: Buffalo Society of Artists.
- CHICAGO, ILL.**  
Art Institute Oct. 6-Nov. 29: Cont. Chinese Pigs; Oct. 15-Dec. 13: Mark Rothko.  
414 Workshop Oct.: Student Show. Franklin Oct.: G. Richter, sculpture.  
Library Oct. 4-29: H. P. Glass. Linn Oct.: I. Chermayeff; J. Wood. Oehlischlaeger Oct.: Aaron Bohrod. Palmer House To Oct. 15: Well Known Original Paintings and their Reproductions.
- CINCINNATI, OHIO**  
Museum Oct. 1-31: The Peale Family.
- CLEVELAND, OHIO**  
Art Colony To Oct. 17: H. Bradford, D. Bowman.  
Mey Co. Auditorium Oct. 25-Nov. 3: Jay Show.  
Museum Oct. 7-24: Cleveland Drawings; Oct. 12-31: Cont. German Graphics.
- COCOA GROVE, FLA.**  
Mirell Gallery To Oct. 16: H. Mandel, E. Millman; Oct. 18-30: B. Greene.
- COLORADO SPRINGS, COLO.**  
Arts Center To Oct. 15: A. Frascini.
- COLUMBIA, S. C.**  
Museum To Oct. 10: Winslow Homer Drawings.
- DALLAS, TEX.**  
Museum Oct. 9-24: State Fair; To Nov. 31: Texas Painting & Sculpture Annual.
- DAYTON, OHIO**  
Institute Oct.: Circulating Gallery Additions.
- DES MOINES, IOWA**  
Art Center To Oct. 11: W. Zorach; Oct. 2-31: States & Territories.
- DETROIT, MICH.**  
Anna Werbe Galleries To Oct. 31: E. Garrison, M. Hohenberg.
- HAGERSTOWN, MD.**  
Museum Oct. 1-28: Da Vinci Models of Inventions.
- INDIANAPOLIS, IND.**  
John Herron Institute To Oct. 31: Pioneer Painters of Indiana.
- KANSAS CITY, MO.**  
Nelson Gallery To Oct. 15: Fuseli Drawings.
- LINCOLN, MASS.**  
DeCordova Museum To Oct. 10: Printmakers; Craftsmen; C. Hubbard; E. Nelson.
- LONG BEACH, CALIF.**  
Art Center To Oct. 24: Mod. Masters; Art Mart.
- LOS ANGELES, CALIF.**  
Museum To Oct. 11: J. C. Young.
- MILWAUKEE, WIS.**  
Institute To Oct. 24: Of Music and Art.
- MINNEAPOLIS, MINN.**  
Institute To Nov. 2: Fr. 18th C. Painters.
- Univ. Gallery To Oct. 29: Mod. Movement in Italy; To Oct. 25: 4 Ceramists.
- MONTCLAIR, N. J.**  
Museum To Oct. 24: Grant Reynard Prints; Methods and Materials of the Painter.
- NEWARK, N. J.**  
Museum Oct.: Westward Expansion; Latin Amer. Antiquities.
- NEW ORLEANS, LA.**  
Delgado Museum To Oct. 17: Art Assoc. Annual.
- NEW YORK, N. Y.**  
Museums  
Brooklyn (Eastern Parkway) To Oct. 14: Alumni Annual; Oct. 4-Jan. 2: French Impressionists; Oct. 21-Jan. 2: Masterpieces of African Art.  
Guggenheim (5th at 88) Oct.: Delaunay.  
Metropolitan (5th at 82) To Oct. 17: Scenes From the Life of the Virgin; From Oct. 15: The Fine Art of Costume.  
Modern (11 W 53) To Nov. 14: American Prints; Oct. 19: Opening Ceremonies for 25th Anniversary; To Oct. 12: Japanese House.  
National Academy of Design (1083 5th at 89) Oct. 15-31: Memorabilia 1800-1900.  
Riverside (310 Riv. Dr. at 103) Oct. 3-24: Pyramid Group.  
Sculamandre (20 W 55) Oct.: Modern Designs in Printed Textiles.  
Galleries  
A.A.A. (711 5th at 55) To Oct. 13: A. J. Pucci; Oct. 16-Nov. 13: Archipenko.  
A.C.A. (63 E 57) To Oct. 16: M. Jules.  
Alan (32 E 85) Oct. 5-23: H. Katzman.  
Argent (67 E 59) Oct. 11-30: N. C. Woltman.  
Artists (851 Lex. at 84) Oct. 2-21: J. Loftus.  
A.S.L. (215 W. 57) To Nov. 1: Instructors Work.  
Babcock (38 to 57) To Oct. 23: Cont. Amer; Oct. 25-Nov. 13: R. Watson.  
Barbizon-Plaza (58 & 6th) Oct. 2-16: Latvian Artists.  
Borgenicht (61 E 57) To Oct. 16: Artists Accent Ruqs.  
Caravan (132 E 85) Oct.: Cont. Art. Carstains (11 E 57) To Oct. 26: Cont. Fr. Pigs.  
City Center (131 W 55) Oct.: Cont. Group.  
Coval (100 W 56) Oct. 4-30: Pucinelli.  
Contemporary Arts (106 E 57) Oct. 4-22: A. C. Mason; Oct.: Pre-Season Group.  
Cooper (313 W 53) Oct. 4-29: L. P. Katzen.  
Coronet (106 E 80) Fr. Pigs.  
Creative (108 W 56) To Oct. 6: F. H. Meyer, F. Lauritzen; Oct. 8-13: W. Zorach, H. Buresch; Oct. 7-18: S. Corwin, H. Z. Hoffman.  
Crespi (205 E 58) To Oct. 9: Isidora Newman; Oct. 11-23: Sara Bora Libby.  
Davis (231 E 60) To Oct. 16: S. Regensburg.  
Downtown (32 E 51) Oct. 29th Annual.  
Durlacher (11 E 57) Oct. 5-30: H. Janicki; L. Prentiss.  
Duveen (18 E 79) Oct.: Old Masters.  
Eggleston (969 Mad. at 78) Oct. 11-23: P. Coffin.  
Eight St. (33 W. 8) Cont. Pigs.  
Feigl (601 Mad. at 57) Amer. & Europ.  
Ferguson (19 E 55) Contact F. N. Price.  
Fine Arts Associates (41 E 57) French Paintings.  
Forum (822 Mad.) To Oct. 21: Univ. of Colo. Students.  
Four Directions (114 4th at 12) Oct. 1-30: L. Rosen.  
Friedman (20 E 49) Oct.: Art Seiden.  
Galerie Chalette (45 W 57) Fr. & Amer. Art.  
Galerie de Braux (131 E 55) To Oct. 15: De Castori-Jourde.  
Galerie Moderne (49 W 53) To Oct. 13: H. Cropper.  
Galleria Pierino (127 Macdougall) Group.  
Gallery 75 (30 E. 75) To Oct. 30: De Hirsch Margules.  
Galeria Sudamericana (886 Lex.) To Oct. 16: Graphics.  
Gallery 29 (217 W 29) Cont. Art.  
Ganso (125 E 57) Oct. 18-Nov. 6: E. Magafan.
- Grand Central (15 Vand. at 42) To Oct. 8: L. Blair; To Nov. 4: Founders Show; Oct. 12-23: O. Wieghorst.  
Grand Central Moderns (120 E 57) To Oct. 8: D. Lund; Oct. 12-30: J. Marren.  
Hartert (22 E 58) Fr. & Amer.  
Heller (63 E 57) Oct. 5-23: H. Kalltem, sculpture.  
Hewitt (29 E 65) Oct. 5-23: Group.  
Jackson (22 E 66) To Oct. 9: R. James; Oct. 12-Nov. 6: B. Hepworth, sculp.; F. Bacon, W. Scott.  
James (70 E 12) To Oct. 16: A. Most.  
Janis (15 E 57) To Oct. 19: Galaxies by Kiesler.  
Karnig (191½ E 62) To Oct. 16: Mimi Rose.  
Kennedy (785 5th at 59) Prints & Pigs.  
Knoedler (14 E 57) Oct. 4-23: Tomas Harris.  
Koots (600 Mad. at 57) Mod. Pigs.  
Kottler (108 E 57) Group.  
Kraushaar (32 E 57) Amer. Artists.  
Lilliput (231½ Ellz.) Oct.: 11 Arts Centre Samples, Wed. & Friday.  
Loft (302 E 45) Cont. Pigs.  
Matiasse (41 E 57) Mod. Fr. Pigs.  
Matrix (26 St. Mark's Pl.) To Oct. 9: Group; Oct. 11-30: R. Viesulais.  
Mi Chou (320-B W 81) Oct. 1-31: Cont. Chinese Pigs. & Ceramics.  
Midtown (17 E 57) To Oct. 13: Art in Interiors.  
Milch (55 E 57) Oct.: Amer. Pigs.  
Morris (174 Waverly Pl.) To Oct. 9: E. Braca.  
Myers (32 W 58) Oct. 18-30: John Myers.  
New Art Circle (41 E 57) Group.  
New (601 Mad. at 57) Oct. 18-Nov. 6: E. Davis.  
Newhouse (15 E 57) Oct.: Old Masters.  
Newman (150 Lex. at 30) Early Amer.  
New School (66 W. 12) To Oct. 15: Group.  
N. Y. Circ. Library of Pigs (640 Mad.) To Oct. 14: Younger Fr. Masters.  
Panoras (82 W 56) To Oct. 9: Group; Oct. 11-23: Job Goodman.  
Parsons (15 E 57) To Oct. 16: J. Guerrero.  
Passedout (121 E 57) To Oct. 9: C. Sprinchorn; Oct. 11-30: C. Shaw.  
Pen & Brush (16 E 10) To Oct. 15: C. Whinston; Oct. 15-31: B. Huntington.  
Perdidas (110 E 57) Oct.: Group.  
Perrid (820 Mad. at 88) Oct. 4-23: B. Dombek, sculpture.  
Peris (1016 Mad. at 78) Mod. French Masterpieces.  
Portraits, Inc. (136 E 57) Cont. Portraits.  
Rahn (883 5th at 54) Cont. Pigs.  
Roko (51 Greenwich Ave.) To Oct. 14: Dan Samuels.  
Rosenberg (20 E 79) Fr. & Amer. Pigs.  
Rosenthal (840 B'way) Oct. 11-22: Tamara Kerr.  
Saidenberg (10 E 77) Oct. 4-Nov. 20: Picasso, 1900-1952.  
Salmagundi (47 5th) Oct. 22-Nov. 12: Black & White Annual.  
Salpeter (42 E 57) To Oct. 15: Summer Harvest.  
San' Clauss (128 E 72) To Oct. 15: J. Cohen; A. Van Loen.  
Schaefer (32 E 57) Oct. 4-23: M. Karass.  
Schoneman (63 E 57) To Oct. 31: Fr. Pigs.  
Sculptors (141 W 53) Oct.: Drawings by Sculptors.  
Sculpture Center (167 E 89) To Oct. 15: "Fall Opening".  
Segy (708 Lex. at 57) Oct. 1-29: African Art for the Collector.  
Seligmann (5 E 57) Fr. & Amer.  
Serigraph (38 W. 57) Oct.: New Members Work.  
Stable (924 7th at 58) To Oct. 9: J. Anderson, sculpture.  
Studio C. Y. Wang (58 W 57) To Oct. 10: Wang Chi-Yuan.  
Tanager (90 E 10) Cont. Group.  
The Contemporaries (859 Mad. at 75) Cont. Graphics.  
Truda (6 Morton) To Oct. 8: F. A. Martin.  
Urban (19 E 76) Oct. 12-Nov. 7: Dale Joe.  
Valentin (32 E 57) Cont. Pigs. & Sculp.  
Van Diemen-Lilienfeld (21 E 57) Fr. & Amer.  
Village Art Center (42 W 11) Oct. 4-22, Graphic Annual.  
Viviano (42 E 57) Mod. Pigs. & Sculp.
- Walker (117 E 57) Oct.: "Collectors' Finds".  
Wellons (70 E 56) Oct. 4-16: P. Galioto.  
Weyhe (794 Lex. at 61) To Oct. 15: Group.  
Willard (23 W 56) Oct. 5-30: Norman Lewis.  
Wildenstein (19 E 64) Oct. 6-30: Flemish & Dutch Drawings & Watercolors; Oct. 12-30: Tibetan Paintings.  
Wittenborn (38 E 57) Prints.
- NORWALK, CONN.**  
Silvermine Guild To Oct. 8: E. Mizzy.
- OMAHA, NEB.**  
Joslyn Museum Oct. 5-Nov. 14: All Nebraska Show.
- PHILADELPHIA, PA.**  
Academy Oct. 9-Nov. 7: Catherine Grant Memorial.  
Alliance Oct. 8-31: R. Sabatini; H. Kallem; A. Ruellan; W. Day.  
Catholic Infor. Center Oct. 7-30: Sister Mary Corita.  
Dublin Gallery To Oct. 12: H. Wiley.  
International House From Oct. 8: Traveling Art, Inc.  
Little Gallery Oct.: Phila. Artists.  
Mack & Sons Oct.: Cont. Group.  
Schurz Foundation To Oct. 12: Drawings & Watercolors by German Sculptors.
- PHOENIX, ARIZ.**  
Fine Arts Association To Oct. 10: Municipal Coll.; Oct. 15-17: Local Artists.
- PITTSBURGH, PA.**  
Carnegie Institute To Oct. 31: Charles Le Clair.
- PITTSFIELD, MASS.**  
Berkshire Museum To Oct. 20: Art Association Annual.
- PORTLAND, ORE.**  
Museum To Oct. 17: Nurnberg and German World; Oct. 9-23: Younger Europeans.
- PROVIDENCE, R. I.**  
Dey Gosse Gallery To Oct. 13: W. Feldman.
- READING, PA.**  
Museum To Oct. 10: Photographic Show; Oct. 17-Dec. 5: Regional Annual.
- ROCKLAND, ME.**  
Farnsworth Museum Oct.: Pacific Art and Art Forms.
- ST. LOUIS, MO.**  
Museum Oct. 1-25: Art Directors Club.
- ST. PAUL, MINN.**  
Gallery To Oct. 10: The Gallery Post-war.
- SAN FRANCISCO, CAL.**  
De Young From Oct. 14: Society of Western Artists Annual.  
Gump's Gallery To Oct. 21: Nancy Genn.  
Legion of Honor To Oct. 25: New Directions in Contemporary Prints.  
Museum To Oct. 17: G. Ponti; G. Kapes; Assoc. Watercolor Annual.  
Studio 44 Oct. 1-28: W. Rola; J. Grove.
- SANTA BARBARA, CAL.**  
Museum To Oct. 31: K. Finch, K. Nack; 20th C. Sculpture.
- SEATTLE, WASH.**  
Duane Gallery Oct. 10-Nov. 4: Golt.  
Seligman Gallery Cont. Group.
- TAOS, N. M.**  
La Galeria Escondida Oct.: Cont. Group.
- TORONTO, CANADA**  
Art Gallery To Oct. 10: Cities of Canada; Oct. 15-Nov. 14: F. H. Varley.
- TULSA, OKLA.**  
Philbrook Art Center From Oct. 4: Cont. Stained Glass; Adrian, Costumes and Paintings; Fred Beaver, Indian Pigs.
- WASHINGTON, D. C.**  
National Gallery Oct.: Chester Dale Coll.; Garbisch Coll. American Primitive Paintings.  
Washington Univ. Library Oct. 1-31: Olin Dows.
- WESTBURY, L. I.**  
Country Gallery Oct. 4-17: Metropolitan Museum Masterpieces.
- WESTPORT, CONN.**  
Kipnis Gallery To Oct. 9: H. Slaughtor; M. Brevannes.
- WINNIPEG, CANADA**  
Art Gallery Oct. 7-Nov. 4: Tapesries.
- WORCESTER, MASS.**  
Museum To Oct. 13: Mod. German Prints; To Oct. 17: Whistler, Cassatt, and Sargent from Museum Coll.

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